

# THE ATHENÆUM

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No. 2045.

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THREEPENCE  
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## UNIVERSITY COLLEGE, LONDON.

EVENING CLASSES.

The Easter Term will begin on MONDAY, January 14, 1867. Subjects—Classics, Modern Languages, Mathematics, Physical Science, Chemistry, Elouction, Drawing, Writing, Book-Keeping, and the various Branches of Law. The Prospectus, containing full particulars of all the Classes, may be obtained on application, either personal or by letter, at the Office of the College, Gower-street, W.C.

CHAS. C. ATKINSON, Secretary.

December 26, 1866.

PHILOSOPHY OF THE MIND AND LOGIC.

## UNIVERSITY COLLEGE, LONDON.

—Professor CROOM ROBERTSON, M.A.—TUESDAY, WEDNESDAY, and FRIDAY, from 10 to 11. The Course will commence on Tuesday, 8th January next, and be continued until the end of the Session. Philosophy of the Mind on Tuesday and Friday; Logic on Wednesday. Either Subject may be taken separately, at the option of the Student. Fees for the whole Course, 3s. 12s. 6d.; for the Subjects taken separately, Philosophy of the Mind, 2s. 12s. 6d.; Logic, 1s. 12s. 6d. The requirements of Students preparing for the Examination of the University of London, and the Indian Civil Service will be specially considered. A Prospectus of the Course may be obtained on application at the Office of the College.

CH. CASSAL, LL.D., Dean of the Faculty of Arts.  
CHAS. C. ATKINSON, Secretary to the Council.  
December 26, 1866.

## UNIVERSITY COLLEGE, LONDON.

—Instruction in the Physical and Chemical Subjects required for the under-mentioned Examinations in the University of London.

SUBJECTS OF THE LECTURES in the following Classes, after the Christmas Vacation, which terminates on Monday, January the 7th.

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MATHEMATICAL PHYSICS.—Professor HIRST, F.R.S. Junior Class—Elementary Dynamics and Optics (Term ending at Easter); Elements of Plane Astronomy, and of the Theories of Light, Heat, and Heat (Term ending about Midsummer). (Second B.A. and Second B.Sc.) Senior Class—Dynamics of Particles and of Rigid Bodies (Term ending at Easter); Hydrostatics and Hydrodynamics (Term ending about Midsummer). (Honours in Second B.A. and Second B.Sc.) Fee per Term, for each Class, 2s. 12s. 6d.

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CH. CASSAL, LL.D., Dean of the Faculty of Arts.  
CHAS. C. ATKINSON, Secretary to the Council.  
January, 1867.

## GEOLOGY.—KING'S COLLEGE, LONDON.

—PROFESSOR TENNANT, F.G.S., will Commence a Course of LECTURES on GEOLOGY, on Friday, January 25, at 9 A.M. They will be continued on each succeeding Wednesday and Friday at the same hour. A shorter Course will be given on Wednesday Evenings from 8 to 9. First Lecture, January 30. Text-Book, Lyell's 'Elements of Geology'.

H. W. JELF, D.D., Principal.

## SOCIETY FOR PROMOTING THE EMPLOYMENT OF WOMEN.

The Committee of the above Society desire to announce to the Public that their OFFICE is REMOVED from 10, Langham-place, to 23, GREAT MARLBOROUGH-STREET, and to call attention to their Register, which contains the names of female secretaries, bookkeepers, saleswomen, companions, housekeepers, matrons, photographic colourers and mounters, sick nurses, &c. Trained sick nurses, who can be well recommended, are especially invited to enter their names on the Register; and all who can give employment to women are earnestly solicited to communicate with the Secretary.—Office, 23, Great Marlborough street, Regent-street, W.

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E. H. PLUMPTRE, M.A., Dean.

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E. H. PLUMPTRE, M.A., Dean.

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CATALOGUE OF THE BRITISH SECTION will be published by the British Executive in French, German, Italian, and English. A limited number of Advertisements will be inserted in the First Edition of 10,000 copies, which will be received only by Messrs. ADAMS & FRANCIS, 59, Fleet-street, London.

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LENT TERM will begin on THURSDAY, January 17, 1867. Two Annual Scholarships, giving Free Admission for Two Years to Five Classes, will be again awarded at the beginning of next October. Prospectuses, with particulars respecting Scholarships, Boarding, &c., may be had at the College. JANE MARTINEAU, Hon. Sec.

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## THE ATHENÆUM

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LONDON, SATURDAY, JANUARY 5, 1867.

## LITERATURE

*Familiar Lectures on Scientific Subjects.* By Sir J. Herschel, Bart. (Strahan.)

WHEN the old Duke said that great powers cannot engage in little wars, he left out a few words, and was misunderstood, in spite of facts. England had had many little wars since 1815: the Duke meant that great powers cannot engage in little wars with great powers. It is the same in science. Sir J. Herschel cannot make a little expedition against the enormous subjects which have occupied his scientific life. But he has organized many comparatively small attempts against smaller things; and the account of a few of these is collected in the present volume.

When a man whose scientific aims are really founded on principle sets himself down in a provincial neighbourhood, education soon begins to feel his influence. Sir J. Lubbock, whose death we recorded not many months since, had three village schools under his superintendence. The obelisk erected by the inhabitants of Cape Town at Feldhausen, on the spot occupied by Sir J. Herschel's telescope, records that education was as much benefited by his residence there as science. The first three of the pieces before us are lectures delivered in the village school-house of Hawkhurst, where Sir J. Herschel resides: they are on earthquakes and volcanoes, on the sun, and on comets. They were subsequently printed in a magazine, where some of the rest also appeared. This remainder contains papers on the weather and weather-prophets: on celestial measurings and weighings: on light, a paper extensive enough to be called an elementary treatise, and a very popular one: on sensorial vision; we wish Sir John would write on *ensorial vision*; he has a certain sly humour when he chooses, and a rapping power which the chemical assailants of free thought were made to feel a little while ago: on the yard, the pendulum and the metre, as standards of length: on atoms; a dialogue between *Hermogenes* and *Hermione*, whom we take to be both Herschels: on the origin of force: on the absorption of light by coloured media: on the estimation of skill in target-shooting.

These little wars put together make a great war. We cannot attempt a general account; and a discursive comment would take us beyond the bounds of space and time. We shall note a few points of opinion: a few little arrows which have much force from such a bow.

The formation of species by what has been called natural selection is a theory on which those who know the true use of theory look with much complacency. Those who adopt it are trying to beat it into a truth: some, as happens with all guesses of the kind, are upholding it for physical gospel. We wish all success to this alchemy for the sake of its possibly emergent chemistry: to this astrology for the sake of its possibly emergent astronomy. Something may come of this, as Sir Joseph Banks said to the Secretary of the Royal Society who refused to vote with the President. Sir J. Herschel hints an unsettled state of mind about two speculations in the following passage, in which we turn a note into text:—"Indeed, the theory of heat which is now gaining ground would almost go to prove that it is the actual identical heat which the sun put into the coal, while in the form of living vegetation, that comes out again when it is burnt as coal in our grates and furnaces; so that, after all, Swift's idea of extracting sun-beams out of cucumbers, which he attributes

to his Laputan philosophers, may not be so very absurd. Not more so at least than some of his other Laputan speculations; such as calcining ice into gunpowder, or moving vast locomotive masses by magnetism, both of which feats have, in a somewhat altered form of expression, been accomplished (as in the explosion of potassium when laid on ice, and the movement of a ship by electro-magnetism); or than his plan of writing books by the concurrence of accidental letters, and selection of such combinations as form syllables, words, sentences, &c., which has a close parallel in the learned theories of the production of the existing races of animals by natural selection."

It is well the world should know, in the loud advocacy of these new things with which our ears are dinned, that the silent are not of necessity acquiescent. A little satire on the crowing of half-hatched fowls will be very useful. And on the other hand, while Greek philosophy is shooting into new life among us, it is well that any forms of opposition which still remain should uprear their heads, no matter in how allusive a way, to the end that the waters may be kept troubled and may not stagnate. As in the following conversation.—

"*Hermogenes*. The Greeks! Yes, they were a strange people—so ingenious, so excursive, yet so self fettered; so vague in their notions of things, yet so rigidly definite in their forms of expressing them. Extremes met in them. In their philosophy they grovelled in the dust of words and phrases, till, suddenly, out of their utter confusion, a bound launched them into a new sphere. \* \* \* *Hermione*. Don't! But a truce to the Greek mind with its narrow pedantry and its boundless excursiveness. The excursiveness was innate, the pedantry super-induced—the result of their perpetual rhetorical conflicts and literary competitions. I have read the fifth book of Euclid and something of Aristotle; so you need not talk to me on that theme."

We agree with the lady's words, in opposition to the sense. We have read the fifth book of Euclid and something of Aristotle: and nobody need talk to us about the rhetorical and the competitive as the sole features of the Greek literary character: of all that is Greek, we should select Euclid's fifth book, the earliest dawn of the principle of the differential calculus, and Aristotle's logic, the workshop of the language of science, as the answers to the charges made against the nation. And we agree in sound, but again not in sense, with *Hermogenes*: we think that extremes did meet, to wonderful purpose, in the Greek mind. They exhibit, we hold, in analysis of mental phenomena, a striking subjective prototype of that remarkable meeting of extremes which had done so much for chemistry, the meeting of the poles of the voltaic battery. The dialogue proceeds as follows:—

"*Hermione*. Do tell me something about these atoms. I declare it has quite excited me: specially because it seems to have something to do with the atomic theory of Dalton.—*Hermogenes*. Higgins, if you please."

Sir J. Herschel is an old student of chemistry; at which he must, we suppose, have been working before Davy was converted to Dalton. If, as he seems to intimate, he considers one of the Higginses—be it Bryan or William—as having a fair claim to be considered a predecessor of Dalton, an account of his reasons for such a faith would be very interesting.

Sir J. Herschel comes forward as an opponent of those who would introduce the metrical system into this country. The *Permissive Bill*, passed two years ago, seems to give him some fear lest a new agitation should succeed in making the system compulsory. We entirely approve of the *Permissive Bill*, and wish it

had gone further. We do not see any reason against allowing parties to make their contracts in any weights and measures they please. The Courts judge all manner of technicalities, home and foreign, by evidence: and parties, knowing their risk, might do their business, subject to the possibility, in case of disagreement, of having to instruct a jury in their meaning. But we have not the least fear of having the metrical system, or any other change, forced on us by law against opinion: we do not believe the compelling power exists. As to the metrical system itself, though we see many disadvantages, and only one advantage, its *decimal* character, we will cheerfully take our share of the disadvantage, if the commercial community come to wish for it. But in this we do not believe. We should hail a *Permissive Bill* in favour of *allowing* the decimal subdivisions of a mile, a foot, a pound, a gallon, &c. to contracting parties who wish for them. We are strongly of opinion that the use of the decimals would grow in the land; and by such growth would soon be established the opinion that the change from decimalized feet, &c. into the metrical system would be a decided change for the worse. Sir J. Herschel is also of opinion that decimals of our present units should be allowed.

The last paper in the book is a speculation of interest in these days of rifle-shooting. The author observed that the arrows lodged in an archery-target, in the several concentric rings marked gold, red, blue, white, black, did not show the relative numbers which the problem, as till then worked by the theory of chances, seemed to entitle him to expect. This suggested a new examination: and he found that the previous investigation, though it might have done for the results of arrows shot at a narrow strip, was not suited to the case of a circular target. It is known to those to whom it is known that in matters of chance which are equally likely to go wrong in all directions, the whole state of the chances is known so soon as it is known what is the amount which is as likely to be fallen short of as to be exceeded. For instance, in an astronomical observation, if it be known that it is an even chance whether the error be above or below 10", it is known what proportion of the observations will, in the long run, have an error between 4" and 6", or between 17" and 20", or between any other given limits. In this case, 10" is called the *probable error*, an absurdly wrong name. Conversely, if any one will tell the per-centage of observations which have an error between 4" and 6", an expert can deduce the *probable error* under which the observations were made.

If then a target were presented, with the mark made by every arrow that had been shot at it, and a statement of the total number of arrows shot, the same expert could pick out all that were wide of the centre by something, say, between four and six inches: and from this, if many arrows had been discharged, he would make a tolerable approximation to the *probable error* of the shooting-party: that is, the distance from the centre which the average man of them is as likely to fall short of as to exceed. He can make a similar experiment by means of all that is between 6 and 8 inches: and if the *probable error* obtained by the two experiments be nearly equal, the method receives assurance. If the results of two targets be thus examined, the shooting-party which gives the smaller *probable error* is of course the better of the two.

For example:—There were two parties, one of ladies, and one of gentlemen, at sixty yards from the targets. The targets had an inner

circle of gold, and rings of red, blue, white and black colours: the breadth of each of the five being 4·8 inches. Judging by the numbers of arrows which came within the several colours, the probable errors were as follows:—

	Gold.	Red.	Blue.	Black.	White.	Mean.
Ladies.....	27·4	27·4	27·7	28·2	29·8	27·9
Gentlemen..	18·9	19·3	20·0	20·5	21·2	20·0

Roughly, then, a lady was as likely as not to exceed 28 inches; a gentleman as likely as not to be within 20 inches. The ladies at 50 yards reduced their probable error nearly a quarter: the gentlemen at 80 yards had the same probable error as the ladies at 60. The difference between the sexes seems, as would be supposed, to depend more on strength than on sight.

Here is an account of the proper way to decide questions of rifle-shooting between one volunteer corps and another. It would be very easy to make the calculation and announce the result on the ground.

*The Conquerors, Warriors, and Statesmen of India: an Historical Narrative of the Principal Events from the Invasion of Mahmud of Ghizni to that of Nader Shah.* By Sir Edward Sullivan, Bart. With a Sketch Map of India. (Murray.)

WELL would it be for England and for India if the interest which the author of this book takes in India were shared by a few more of the upper ten thousand in this country. He has travelled in India, and can say he has consulted, if not read with attention, "every work or article that has been written on India in the English or French languages." He has thus been enabled to produce a very interesting digest of the history of our great Eastern empire, somewhat after the manner of Elphinstone, by no means uninteresting, and extremely entertaining. It is, indeed, entertainment rather than instruction that must be looked for from one who could paint the conquerors, warriors and statesmen of India without having given his life to the study of the native chronicles, in which the deeds of those great men are recorded, and to constant association with such Muslims and Hindus of the present day as approach most nearly the type of their renowned predecessors. Without such a preparation, no one can hope to tread in the steps of Elphinstone or Grant Duff, the historian of the Mahrâthas, to discriminate between truth and falsehood in the page of Indian history, or to delineate with any amount of exactness such characters as Jalâlû'd dîn Akbar, Aurangzib, or Sivaji. Holding this opinion, we cannot share the regret of Sir E. Sullivan, "that Lord Macaulay did not write a history of India." In spite of his splendid talents, we believe that the author of "the unrivalled essays on Clive and Warren Hastings" would never have drawn a correct likeness of Nâdir Shâh or Nânâ Narnavis, for he despised everything oriental too much to examine it closely, and he was too indifferent even to acquire the Eastern languages, without a knowledge of which either Persia or Hindûstân is a sealed book to the European.

The best way, perhaps, of giving an idea of Sir E. Sullivan's book will be to take a period described by him, and compare his account with those of other writers. Let us take the reign of Humâyûn, which lasted just a quarter of a century, from the 29th of December, 1530, to the 24th of January, 1556. Humâyûn was inferior in character to Bâbar, Akbar and Aurangzib, and his achievements were less brilliant, but his reign was full of important events, and his life was more singularly chequered with reverses and successes than that

of any Mughal Emperor, Bâbar alone excepted. Let us see what is made of this period in the book before us. In the first place, we have to notice a blunder in chronology. "Akbar," writes Sir E. Sullivan, "ascends the throne in 1554." If this be so, then are Mountstuart Elphinstone and William Erskine wrong, who place Akbar's accession in 1556. But as it is certain that Humâyûn's death happened in the year of the Hijrah 963, and that the beginning of that year coincided with the end of 1555 of the Christian era, it must be concluded that Sir Edward is two years out in one of the most important dates in all Indian history.

The next thing that strikes us is, that Humâyûn's reign occupies exactly ten pages of our author's book, whereas it fills 535 pages in Erskine's. Even Elphinstone, who allots 362 pages to the same events which are chronicled by our author in 430, gives a twelfth part of the whole to Humâyûn, instead of the small chapter—a forty-third part of his book—which is all that Sir Edward assigns to the son of Bâbar and to Shîr Shâh, "who is acknowledged to have been by far the most eminent of his nation who ever ruled in India." All this leads to the conclusion that a very important period of Indian history has been completely slurred over by the writer of this book, and justifies us in saying that we must look to it for entertainment rather than instruction. But even in the matter of anecdote, we are sorry to notice great shortcomings. Jeushar, the Aftâbekî, whom a recent writer persistently terms "Jouher," would have furnished Sir Edward with many amusing stories; and the omission of the famous anecdote of the division of the bag of musk at the birth of Akbar is wholly unpardonable. After such an omission, it is not surprising that nothing is said of the escalade and sack of Mandu and Champanîr by Humâyûn, the latter exploit being truly remarkable, and rewarded by an astonishing booty.

But enough of this comparison: we must notice now what we consider the greatest fault in the book before us. The author is perpetually sneering at or openly decrying English rule in India. Some people in the present day seem to think it a proof of large-mindedness to abuse their own country and its government; and Sir Edward appears to accept the idea. He is thus led to indulge in strictures which are altogether unjust. Take as a specimen what is said at pp. 145 and 234:—

"Nearly five hundred years have elapsed since Ferose reigned over a tenth of the territory we now possess. For the last fifty years the resources and revenues of the entire peninsula of India have been in English hands. In that period science has advanced with a bewildering rapidity that dwarfs in the far-off distance the mightiest intellects of the preceding generation, and the history of the world may be searched in vain for any corresponding progress of the human race. During these many years of almost universal amelioration, what has England done to enrich India, or even to maintain undiminished existing sources of prosperity? Will the unprejudiced historian deny that the Afghan sovereign of that day was wiser in his generation, more philanthropic in his principles, more liberal in his plans and labours, and more worthy of the love of his subjects, and of the blessings of their children's children, than the body of merchant princes, who, satisfied with self-praise, have viewed with apathy, if not aversion, all plans for the improvement of India, and watched without shame the gradual decay of those wondrous monuments of industry and civilization, over whose destruction even time still lingers, that provided water for a parched-up land, and converted arid wastes into some of the noblest provinces of the world? The Lotos placed aloft in the thousand temples of India and Egypt demonstrates the strong traditional veneration for the

aquatic element amongst a people who know no other want. Can we, in thus cruelly ignoring the great instinctive worship of our subjects, deny that we have deserved the enmity of millions of the present generation, or expect to escape the contempt of those who are to come? Those who carefully and without prejudice will examine the present condition of public works in India, must acknowledge that the millions of India have more reason to bless the period of thirty-nine years passed under the Afghan Ferose, than the century wasted under the vaunted influence of the Hon. East India Company's rule. \* \* The territory of Akbar did not nearly equal in extent our own, for we cannot allow that his possessions of Cabul, Oude, and Lahore, were at all equivalent in value to the Deccan, and the whole of the Madras presidency; but there is ample cause to believe that his revenues were much larger, and his taxation less grinding. Whatever may have been the faults of Akbar's revenue system, there is little doubt that the country increased as much in value and prosperity during his reign of fifty years, as it has decreased during our domination of one hundred. The land-tax of Akbar amounted to twenty-five millions, ours to twenty-one; his assessment never exceeded 33 per cent, ours frequently exceeds 60; the whole twenty-five millions that swelled his revenues were sooner or later distributed over the country; of the twenty-one millions that form our Indian revenue, an annual sum of five millions comes to this country never to return."

In the first place, what, we ask, is meant by speaking of Oudh and Lâhor as possessions of Akbar in contrasting his territory with ours? Do not we, too, possess Oudh and Lâhor? But to let that pass, it is quite evident that Sir Edward has not seen a pamphlet, entitled "Comparison of the Revenue System of Akbar with that of the English in India," by C. R. M. Had he read that, he would have discovered "that although the Government demand is now on the whole much lighter, the land-tax in the same districts produces nearly a third more than it did in the days of Akbar. Moreover, in Akbar's time the leases were only for ten years; while under British rule the cultivators in the North-West Provinces, the Punjab and the Bombay Presidency, enjoy the fruits of all improvements for twenty and thirty years; and in Bengal, Bahâr and Orissa we have gone to the extreme of making the settlement permanent." He would have found out, too, that nothing that Akbar, Firûz or any other sovereign of India ever attempted in the matter of works of irrigation can be compared with the great irrigating canals which have been made by the English, one of which alone gives life and fertility to as many acres as can be cultivated by all the 350,000 wells of the Doâb. But the fact is, Sir Edward's statistics are wholly worthless. At the third page we find him talking of "Transoviana and Khorsan, two magnificent provinces, that together comprised 1,000 square miles"! If Sir Edward will take down Thornton's Gazetteer he will find there is not a collectorate in India the area of which does not exceed this boasted extent. The truth is, the Khûrâsân of the days of Isma'îl Sâmânî was about 70,000 square miles in area, and Transoviana probably larger still. This incorrectness is exhibited wherever numbers are mentioned. Thus, at page 41, the old story of Mahmûd and Fir-dausi is told. We read that the monarch promised the poet a gold mohur for every couplet; and then comes the following palpable blunder:—"Thus urged, he wrote 30,000 couplets in rhyme; but the monarch, instead of giving him 60,000 gold mohurs according to agreement." Many more inaccuracies might be pointed out; but we will content ourselves with only further asking Sir Edward to consult a map of Persia, where he will see that the



"plains of Moylán" are not on the eastern shores of the Caspian.

Of the oriental names, Sir Edward makes sad work indeed. To write "Bicker-Magit" for Vikramaditya or Bikramajit is as bad as making Kin-Garthur or Sirga-Lahad of our own paladins. This, however, is excusable in comparison with such blunders as "when he was laying on his pallet," "Cossein and Rhinococura" for Cossein and Rhinocalura. We have said enough to show that the book needs revision; but there is enough of what is good in it to make it worth the labour.

*Impressions of Spain in 1866.* By Lady Herbert. With Fifteen Illustrations. (Bentley.)

Nothing, as was said here not many days ago, can be more amiable and devout than the turn of Lady Herbert's mind, as revealed in her authorship. When she writes the lives of Roman Catholic saints, the world is at once aware of what the quality of the book is to be, and heretics have no right to complain if every page is so

perfumed with incense smoke

that the free breath of the Protestant reader is somewhat choked. But this does not altogether apply to a record of her Spanish travels, unless the public shares the writer's ecstatic admiration for St. Theresa, and is content to follow Lady Herbert's footsteps, from convent to convent, in which that strange impassioned enthusiast left traces of her endurance, her belief, and her pious deeds.

We cannot ignore the presence of an unction of self-complacency which is common to literature of this kind. Every high Roman Catholic named by Lady Herbert has his pastil burnt before him with appropriate genuflections. This Spanish journal is dedicated to the author of 'Ellen Middleton,' in a strain of extravagant adulation which must, we hope, make her cheeks tingle. The Lady Georgiana Fullerton is solemnly informed that *she has contributed more than any one in England to give a healthy and religious tone to the popular literature of the day*; and that *her works are an index to her holy hidden life*—hidden no more, thanks to Lady Herbert's taper! She is diffuse in admiration of Father Claret, the Director of Her Majesty of Spain,—never conceiving it possible that such a functionary may be judged from another point of view. She is thankful for all the little masses which were arranged for herself by archiepiscopal intervention at out-of-the-way hours—as if Peer and Pauper had not equal claim to spiritual accommodation: nay, had not the latter a greater claim, because of the inevitable inequalities of his lot? She left the splendid Cathedral at Seville, after witnessing the exhibitions of the Holy Week, almost "with a sob." She has a delight in shrines and relics, and a trust which accepts every legend, rag and tatter of poor humanity. She enjoyed reverently the sight of St. Elizabeth's crochet-work and St. Theresa's neck-bone,—and was scandalized by every attempt to constrain and limit the power of the monastic orders; holding the asceticism of a "Poor Clare" to be a wise expenditure of Woman's life, strength and faith, and distinctly turning her back on the sloth, the petty ambition, the jealousy, the contravention to every law of Nature, shut up, under pretext of religious conviction, in those strange prison-houses, nowhere more splendid than in the Peninsula. In brief, the work is overdone, hectic and unreal: howbeit well intentioned and full of picturesque touches. And, while talking of what is picturesque, it is only fair to say that few records of modern travel have been more satisfactorily

illustrated by the engraver's art than Lady Herbert's.

There can be—there should be—no reserve, when we speak of a book so outspoken as this, on the part of those who are unable to accept the dogma of infallibility, and the consequences of every kind which must logically accompany it.

In regard to other Spanish things than convents, services, and masses, Lady Herbert is not a very eloquent or vivid witness. In her pages devoted to the incomparable Madrid Gallery not a picture is brought before us; and it is surprising to observe how entirely she seems to have escaped from the astounding impression made there by the power, vivacity, intellectual strength and technical glory of Velasquez: whereas there is no end of her raptures over Murillo's church pictures. This, however, is merely one among a score of instances which will limit this volume to persons having peculiar sympathies. Our English authoresses, however, may be glad of an introduction to a Spanish sister, though this again is strongly tintured.—

"But one of the principal charms of our travellers' residence in Seville has not yet been mentioned; and that was their acquaintance, through the kind Bishop of Antioch, with Fernan Caballero. She may be called the Lady Georgiana Fullerton of Spain, in the sense of refinement of taste and catholicity of feeling. But her works are less what are commonly called novels than pictures of home life in Spain, like Hans Andersen's 'Improvisatore,' or Tourgenoff's 'Scènes de la Vie en Russie.' This charming lady, by birth a German on the father's side, and by marriage connected with all the 'bluest blood' in Spain, lives in apartments given her by the queen in the palace of the Alcazar. Great trials and sorrows have not dimmed the fire of her genius or extinguished one spark of the loving charity which extends itself to all that suffer. Her tenderness towards animals, unfortunately a rare virtue in Spain, is one of her marked characteristics. She has lately been striving to establish a Society in Seville for the prevention of cruelty to animals, after the model of the London one, and often told one of our party that she never left her home without praying that she might not see or hear any ill-usage to God's creatures. She is no longer young, but still preserves traces of a beauty which in former years made her the admiration of the court. Her playfulness and wit, always tempered by a kind thoughtfulness for the feelings of others, and her agreeableness in conversation, seem only to have increased with lengthened experience of people and things. Nothing was pleasanter than to sit in the corner of her little drawing-room, or, still better, in her tiny study, and hear her pour out anecdote after anecdote of Spanish life and Spanish peculiarities, especially among the poor. But if one wished to excite her, one had but to touch on questions regarding her faith and the so-called 'progress' of her country. Then all her Andalusian blood would be roused, and she would declaim for hours, in no measured terms, against the spoliation of the monasteries, those centres of education and civilization in the villages and outlying districts; against the introduction of schools without religion, and colleges without faith; and the propagation of infidel opinions through the current literature of the day."

One word more, and the severest, has to be said to a devout lady who professes to admire Senhora Caballero's consideration for animals: What had Lady Herbert to do at a bull-fight?

#### RECENT AMERICAN POETRY.

If we except the writings of Mr. Longfellow, better poetry than that which we are about to notice has not appeared in America for many years. *The Picture of St. John*, by Bayard Taylor (Boston, Ticknor & Fields; London, Trübner & Co.), is remarkable for the happiness

of its leading idea, which is developed with great delicacy and truth of perception and with finished beauty of style. The idea is no less than that of the purification of the mind—by suffering—for the ministry of Art. With Mr. Taylor, Art, in any high sense, is identified with Religion. And it is true that, though spirituality of genius does not necessarily imply spirituality of life, an earnest and devout nature will be better qualified to treat sacred themes than would be a nature of less conscientiousness and purity. Other things being equal, no work can be so forcible as that which expresses a man's life.

The highest value, then, of Mr. Bayard Taylor's fable, which is also interesting in itself, will be found in its fitness for exhibiting the processes by which genius is trained and consecrated. Egon, a young artist, is commissioned by an Italian nobleman to paint the portrait of Clelia, his daughter. Clelia, without the assent of her heart, is betrothed to a man of her own rank; but before the day fixed for their nuptials, she and Egon have mutually fallen in love. They fly from Italy, plight their marriage vows to each other (the priest being inconveniently absent) in a wayside chapel, and take up their abode in a sullen region of wood and mountain, watered by the Danube. A child is born to them. Soon after this the mother's health, unable to stand out against the bleakness and the rains of her inclement home, gives way. Egon would fain remove her to Italy; but before this can be accomplished she dies. It is with a heavy heart that Egon, accompanied by his child, sets out for the sunny land. His new dwelling is on the Lake of Como, where, as time glides by, the influences of natural beauty assuage the bitterness of his grief, and enable him again to feel the yearnings of a painter. Before Clelia's death he had designed to paint her and his boy as Virgin and Child. He now resolves to place on the canvas a St. John, for which his son shall be the model. At this moment, however, the artist is called suddenly from home. On his return, the child is absent. Long sought for in agonizing suspense, he is at length found in the palace of his mother's father, who had discovered him and bribed the nurse to yield him up. But although the old Marchese has longed to possess the boy, his hatred towards the father is inveterate. Coming upon him, while he embraces his recovered treasure, he draws his sword in a paroxysm of fury. The painter, anxious to save his boy, strives to screen him with his cloak; but the mad arm of the Marchese is already raised, and the boy intercepts the fatal thrust meant for his sire. Grief, so bitter that it turns to impious disbelief in Providence, engrosses Egon's mind. When he next seizes his pencil, it is to portray a scene of anarchy in which all beauty is marred by loathsomeness, all aspiration mocked or tortured by fiendish malice. Let us remark incidentally, that the stanzas in which this state of mind is depicted are amongst the most powerful and imaginative in the volume. The moral disease of Egon is eventually dispelled. Whilst he is in a mood of almost delirious excitement, the vision of his lost son appears to him; his mind is subdued to contrition—to a humble longing for the purity and goodness which the vision embodies. The reader will easily trace the connexion between the various stages of the narrative and the artist's mental condition. In the early portion of the tale he evinces the exulting confidence of youth in its power, its keen apprehension of beauty, its wild impulses of love, that throw off the restraints even of prudence and honour. Then follows the conflict between Love and Art, not as yet fused into one by Religion; the symbol of this conflict

being the painter's frustrated desire to represent, under sacred forms, the objects of his earthly affection. He is then bereaved of his idols. The shadow of despair comes and passes; sorrow has purified him for a sacred task; he may paint his picture of St. John.

It would be vain to give extracts for the purpose of showing how the spiritual intention of the poem has been worked out. A pervading idea cannot be exemplified by fragments. But of Mr. Taylor's power to combine in description minute truth of observation with poetry of feeling, we could furnish abundant instances. Here is one in which he sets before us an early design of his poet hero:—

I had a cherished canvas, whereupon  
An antique form of inspiration grew  
To other life: beneath a sky of blue  
Filled with the sun and limpid yet with dawn,  
A palm-tree rose: its glittering leaves were bowed  
As though to let no ray of sunlight through  
Their folded shade, and kept the early dew  
On all the flowers within its hovering cloud.

Madonna's girlish form, arrested there  
With poised foot, and parted lips, and eyes  
With innocent wonder bright and glad surprise,  
And hands half-clasped in rapture or in prayer,  
Met the Announcing Angel. On her sight  
He burst in splendour from the sunny air,  
Making it dim around his perfect light,  
And in his hand the lily-stem he bare.

Naught else, save, nestling near the Virgin's feet,  
A single lamb that wandered from its flock,  
And one white dove, upon a splintered rock  
Above the yawning valleys, dim with heat.  
Beyond, the rifted hills of Gilead flung  
Their phantom shadows on the burning veil,  
And, far away, one solitary, pale  
Vermilion cloud above the Desert hung.

I painted her, a budding, spotless maid,  
That has not dreamed of man,—for God's high choice  
Too humble, yet too pure to be afraid,  
And from the music of the Angel's voice  
And from the lily's breathing heart of gold  
Inspired to feel the mystic beauty laid  
Upon her life: the secret is untold,  
Unconsciously the message is obeyed.

Our next illustration shall be a landscape sketched in the light of a spring day:—

Then tears of gummy crystal wept the pine,  
And like a phantom plume, the sea-green larch  
Was dropped along the mountain's lifted arch,  
And morning on the meadows seemed to shine,  
All day, in blossoms: cuckoo-songs were sweet,  
And sweet the pastoral music of the kine  
Chiming a thousand bells aloft, to meet  
The herdsman's horn, the young lamb's wandering bleat!

Under the forest's sombre caves there slept  
No darkness, but a balsam-breathing shade,  
Pained through with light: the hurrying waters made  
Music amid the solitude, and swept  
Their noise of liquid laughter from afar,  
Through smells of sprouting leaf and trampled grass,  
And thousand tints of flowery bell and star,  
To sing the year's one idyl ere it pass!

And we must make room for part of the picture already referred to, which the artist in his impious grief intends as a visible protest against the cruelty of fate:—

Not broad the canvas, but the shapes it showed,  
With utmost art defined, might almost seem  
To grow and spread, dilating with the theme.  
Filling the space, a lurid ocean gloved  
In endless billows, tipped with foam of fire,  
Shoreless: but far more dreadful than a dream  
Of Hell, the shapes which in that sea abode,  
With sting and fang, and scaly coil and spire!  
One with a lizard's sinuous motion slipped  
Forth from the dun recesses of the wave,  
Man-eyed and browed, but tusked and lipped  
Like river-horse: its claws another drave  
Within a ghastly head, whose dim eyes gave  
Slow tears of blood; and with a burning tongue  
In brazen jaws out-thrust, another stripped  
From floating bones the flesh that round them clung!  
Far-off, upraised, appeared a crimson hand,  
Clenched as in agony upon a snake  
That stung it ever: midway o'er the lake  
Drifted what seemed a half-extinguished brand,  
But those dull sparks were eyes, that rounded black  
A woman's bosom: flame-red vultures fanned  
Their horny wings, and swam along her track  
A nameless, bloated Thing, with warty back!

These extracts will sufficiently prove the force and beauty with which Mr. Taylor has executed his task. He never loses sight of the idea with which he sets forth, and he maintains throughout the charm of polished execution.

*Ballads, Lyrics, and Hymns*, by Alice Cary (New York, Hurd & Houghton), have qualities which should obtain for them a cordial reception in England. The ballads are, for the most part, idyllic: their subjects are very simple and their treatment homely; but the writer has looked at the scenes and characters described with a sympathetic heart and with an eye that dares to use and trust its own perceptions. The work is thus free from the stale conventionalisms of poetry by rule, and surprises us by the amount of novel detail and fresh feeling that are obtained from very familiar themes. It must be a very worn-out mind indeed that cannot be won by the descriptive beauty and touched by the pathos of such pieces as 'The Water-Bearer' and 'My Faded Shawl.' Neither of them is short enough for full quotation, and we will not injure them by fragmentary extract. Here is a quaint descriptive poem, entitled 'If and If,' from which an example may be detached without detriment to the whole. "If I were a painter," writes Alice Cary,—

I could paint the mill-stream, cut in two  
By the heat o' the summer skies,  
And the sand-bar, with its long brown back,  
And round and bubbly eyes,  
And the bridge, that hung so high o'er the tide,  
Creaking and swinging from side to side.  
The miller's pretty little wife,  
In the cottage that she loves,—  
Her hand so white, and her step so light,  
And her eyes as brown as th' dove's,  
Her tiny waist, and belt of blue,  
And her hair that almost dazzles you.  
I could paint the White-Hawk tavern, flanked  
With broken and wind-warped sheds,  
And the rock where the black clouds used to sit,  
And trim their watery heads  
With little sprinkles of shining light,  
Night and morning, morning and night.  
The road, where slow and wearily,  
The dusty teamster came,—  
The sign on its post and the round-faced host,  
And the high arched door, aflame  
With trumpet-flowers,—the well-sweep, high,  
And the flowing water-trough, close by.

There is a far higher vein in many of the ballads than our example indicates, but it sufficiently shows the writer's quick perception of what is characteristic in common things. Her 'Thoughts and Theories' and 'Hymns' reveal not only a devout attitude of mind, but a high strain of thought and emotion.

The last book of American poetry on our list, *Poems*, by Elizabeth Akers (Florence Percy) (Boston, Ticknor & Fields; London, Trübner & Co.), displays so much merit that there is scarcely need to qualify the tone of praise in which we have so far written. Mrs. Akers does not attempt the high flight of Mr. Bayard Taylor, nor has she all the individuality and grace of Alice Cary; but she shows tenderness and purity of feeling, and no little elegance of manner. That she has pure morals to convey, and skill to convey them with graceful effect, will be seen in the following:—

#### IN AN ATTIC.

This is my attic room. Sit down, my friend.  
My swallow's nest is high and hard to gain:  
The stairs are long and steep; but at the end  
The rest repays the pain.

For here are peace and freedom; room for speech  
Or silence, as may suit a changeful mood:  
Society's hard by-laws do not reach  
This lofty attitude.

You hapless dwellers in the lower rooms  
See only bricks and sand and windowed walls;  
But here, above the dust and smoky glooms,  
Heaven's light unhindered falls.

So early in the street the shadows creep,  
Your night begins while yet my eyes behold  
The purpling hills, the wide horizon's sweep,  
Flooded with sunset gold.

The day comes earlier here. At morn I see  
Along the roofs the eldest sunbeam peep:  
I live in daylight, limitless and free,  
While you are lost in sleep.

I catch the rustle of the maple-leaves,  
I see the breathing branches rise and fall,  
And hear, from their high perch along the eaves,  
The bright-necked pigeons call.

Far from the parlours with their garrulous crowds  
I dwell alone, with little need of words;  
I have mute friendships with the stars and clouds,  
And love-trysts with the birds.

So all who walk steep ways, in grief and night,  
Where every step is full of toll and pain,  
May see, when they have gained the sharpest height,  
It has not been in vain.

Since they have left behind the noise and heat;  
And, though their eyes drop tears, their sight is clear:  
The air is purer, and the breeze is sweet,  
And the blue heaven more near.

It is long since we have had so pleasant a report to make of current poetry; and we may thank our American friends for the occasion.

#### Mémoires sur la Chevalière d'Eon, &c. Par Frédéric Gaillardet. (Paris, Dentu.)

A more strange book than this is not to be found, even in the odd library of French memoirs, its subject-matter and the history of its authorship rivalling one another in singularity. Let us at once say that this is not a book to be implicitly relied on, by the showing of its author. M. Gaillardet has written it, he says, to efface a former literary imposture. Years ago, in the days when, conjointly with M. Dumas, he was concocting that hideous melo-drama, 'La Tour de Nesle,' it occurred to him that the showy being who figured in the world first as a man, then as a woman, and who played many parts in the world (some not without political consequence), was a famous subject for a semi-fictional memoir. Accordingly, the play-wright set to work,—and on a superstructure of facts in themselves eccentric enough to serve and to satisfy the wildest imagination craving for strange material of embroidery, constructed a narrative stuffed with lies and fictitious adventures, without apprising his readers that they had a romance, not a real story, in hand. Our neighbours for cynical people are credulous as children,—especially if the scandals to be believed in are shocking enough, and directed against their born enemies. D'Eon's Russian conquests, invented by M. Gaillardet,—his intrigues with Miss Burney's "sweet Queen,"—were too rich and delightful not to be swallowed. Even M. de Loménie, in his careful biography of that brilliant adventurer, Caron de Beaumarchais, thought the farrago of amours, escapes and audacities set forth by this theatrical M. Gaillardet worthy of discussion as including historical evidence, in place of treating it as a heap of fables no more to be relied on than the picaresque anecdotes of Lamotte-Valois. There is a Nemesis for all falsifiers. After a lapse of years, M. Gaillardet found his moving story "taken at its word," and with all its facts and fictions pillaged from A to Z by a certain M. Jourdan, who found D'Eon's caprices and adventures saleable. Down on this moss-trooper pounced the original sinner, with a righteous wrath, the like of which is, perhaps, only to be found in the "Communion Prayer" of Mother Cole,—threatened him with exposures, law proceedings, everything that is most unpalatable, damaging and expensive, and demanding the suppression of the book. M. Jourdan's defence was ingenious: he had not written the book—he whined—he had only edited and prefixed his name to it to oblige a friend: quite unaware that he was passing off a stolen sham-history. M. Gaillardet—after holding out in his wrath for a time—was subsequently, with a sweetness peculiarly Gallic, disarmed from his litigious intentions by the book-pirate's appeal to the memory of a dead son!—a meek variation from the old version of "Ma mère," so astoundingly worked as the one virtuous sentiment occurring in criminal dramas among our neighbours! Having



"concluded and quelled" M. Jourdan and his piratical book, it occurred next, we are told, to M. Gaillardet, that he had better "make his soul" (as the Irish say), and make amends to his own French public, replacing his trumpy semi-novel by putting forth a real, authentic, library history, authenticated by appendices, foot-notes and citations from state-papers, of the being who for half his life was called "le Chevalier," and for the other "la Chevalière d'Eon." The story of the book, as condensed above from M. Gaillardet's confessions, will only inspire confidence in those who have faith to let. Who can feel secure that ten years hence another book more serious still may not be let loose?

But—for better for worse—the life of the rascal whose deeds are here chronicled is a strange comment on the political iniquity of the days which preceded the Revolution. D'Eon's start in the world prefigured the end of his career. He was born—a De Beaumont—at Tonnerre, in Burgundy, A.D. 1725, was, somehow, sent up by his parents to the Collège Mazarin, at Paris, and so distinguished himself there, in every exercise of study, science and art, that on his appearance in the world he was at once marked out for distinction. But this took a questionable form from its outset. Availing themselves of the womanish cast of his features, and anxious to establish secret relations with the Court of Russia, the French authorities sent him, disguised as a girl, to St. Petersburg.

The petticoat protected him; for his companion, the Chevalier Douglass, who wore doublet and hose, was not allowed to cross the frontier. D'Eon's mission was one of no common importance, including the union of the Muscovite and the French Courts, by making a grand marriage for the Prince of Conti, and by profligacy, bribery, back-stairs influence, and adroit flattery of the semi-brutal Czarina Elizabeth, to whom D'Eon penetrated as a reader, no inconsiderable progress was made in the negotiation. He was honoured (M. Gaillardet assures us, quoting authorities) by secret instructions in cipher from the French Court, and it is obvious was paid as largely as unaccredited minions who do secret work for the great ones of the earth must needs be. But in all such false conjunctions there is one screw loose—one weak point; and the ambitious fiend who queneed it at the Court of Louis Quinze, Voltaire's "sincere and tender Pompadour," had as many and as flighty fancies as a king's kept mistress should have—and having quarrelled with the Prince de Conti, broke the unfinished web, which had been spun with so much cost and ingenuity: and the occupation of D'Eon, though he still hung about the Court of Russia in male attire, was gone. The Empress is said to have wished to attach him permanently to her service, and to have made official proposals with that intention to that "Beauty of Holiness," the Abbé de Bernis (another of La Pompadour's tools and familiars);—but D'Eon had apparently, been satiated with Russian life and intrigue, and found it more discreet to put his French money in his purse, and go home.

Next, the fellow (M. Gaillardet tells us), after having made a dashing campaign, as a dragoon in the Autichamp regiment, in the war then raging, and having brought thence scars which could be exhibited to prove him anything but a carpet knight, was secretly employed by the French Government in England, with an eye to the grand project of Louis Quinze—the invasion of our island. M. de Nivernois was then ambassador from our perfidious neighbours. It seems that D'Eon must have bragged too loudly in regard to past, present or future services, and to moneys paid him;

but the fact is clear, that the French Government found it needful to muzzle D'Eon, and to place him in a suspicious position, and to suppress past autograph court correspondences. Accordingly, by hook or by crook (we are assured), and not a little by the agency of De Beaumarchais, who played a very bad part in the matter,—availing itself of D'Eon's masquerading in Russian diplomacy,—they compelled the dragoon, by way of silencing reports, and putting an end to gross curiosity, to wear women's clothes till his dying day! And to this the dragoon consented; after having lived a life of licentious expense, he died in poverty. "Secret service" money does not hold out to a second generation.

D'Eon made out the last years of his life here, not without a certain notoriety. Upon turning over the pages of Horace Walpole's "Letters to Lady Ossory," not long ago, hard by an entry of the presentation attempted by "old Q." of Madame du Barri to our glorious King George the Third, on the terrace at Windsor,—the same frustrated by an impressive movement of the Sovereign's back, we found his picture, which shall complete our notice of this book. The date is January, 1786:—

I received a little Italian note from Mrs. Cosway this morning, to tell me that as I had last week met at her house an old acquaintance, without knowing her, I might meet her again this evening *en connaissance de cause*, as Madame la Chevalière d'Eon, who, as Mr. Cosway told me, had taken it ill that I had not recognized her, and said she must be strangely altered—the devil is in it, if she is not! But, alack! I have found her altered again. Adieu to the abbatist dignity that I fancied I discovered. I now found her loud, noisy and vulgar, in truth, I believe she had dined a little *en dragon*. The night was hot, she had no muff or gloves, and her hands and arms seemed not to have partaken of the change of sexes, but are fitter to carry a chair than a fan. I am comforted, too, about her accent. I asked Monsieur Barthélemy, the French secretary, who was present, whether it was Parisian and good French; he assured me so far from it, that the first time he had met her he had been surprised at its being so bad, and that her accent is strong Burgundian.

A word more may be added to this bad story in reference to the additional light thrown by it on the intrigues and commissioned services of that unquiet genius, the author of 'Figaro.' Be they considered in what point of view they may, his relations with D'Eon were disgraceful to any one pretending to merely the appearance of an honourable man. He connived at an imposture, in every step of which a most compromising depth of mire had to be waded through, and seems, as a secret agent in as bad a piece of work as ever was hatched in the cabinet of a weak king by a profligate minister, to have shown good faith nowhere, but to have hectorated, and lied, and shuffled alike to his unclean employers and to the miserable object of his negotiations, who was to be cheated of his perquisites and silenced. The author of the most completely brilliant comedy in the French language (no scandal against Molière's score of brilliant comedies), who could, by aid of *Figaro's* tongue, so sting the corrupt and arrogant nobles, the devices and desires of whom sapped and rotted the foundations of every virtue in the world beneath theirs, gave a mortifying spectacle of human frailty when he consented, not merely to chaffer with a greedy miscreant, demoralized from his early youth, but to lend himself to falsehood in word, deed and mortuary document as, sadly, he is proved here to have done.

*Richmond and its Inhabitants, from the Olden Time. With Memoirs and Notes. By Richard Crisp. (Low & Co.)*

If Domesday Book spells correctly the old name for what we now call Richmond, we must abandon the ancient tradition that because of the beauty of the place or palace it was called Sheen, signifying *beautiful*. In Domesday Book it is put down as Syenes. It seems to have had no attraction for the Norman Williams; but Henry the First admired its beauty, and had a house near Richmond Hill. The land, however, did not belong to the Crown till the reign of the first Edward, since which time it has had no other lord.

Taken altogether, the successive royal lords of Richmond made a very lively place of it. Some of the grandest pageants that ever made loyal folk stare have been exhibited on and about Richmond Hill. Blondin would almost break his heart, with a sensation of his inferiority, if he could read of the more marvellous feats than he has ever accomplished that have been achieved here by foreign rope-dancers in the olden time. All the gaiety was not in celebration of royal weddings. At Richmond, Mr. Crisp tells us, Amy Robsart married Sir Robert Dudley, not secretly, as the Great Romancer has it, but in presence of the Court, and high festivity closed the auspicious day. Death brought his pageants as well as Hymen. Several sovereigns breathed their last at Richmond, but none with such circumstance as Elizabeth, who was not quite silenced for ever even by death. Lady Southwell, one of the watchers by the Queen's coffin, says: "Her body burst with such a crack that it splitted the wood, lead, and cerecloth, whereupon the next day she was fain to be new trimmed up." The Queen's funeral from Richmond Palace, by water, was the last grand royal pageant which Richmond ever saw. But there were sights more strange, if less stately. In the suite of Henrietta Maria, for instance, there was the young Duchess de Chevreuse. This married lady was "brought to bed," as the old phrase ran, in Richmond Palace; and she took the earliest opportunity to demonstrate the complete recovery of her health "by swimming across the river one warm summer evening," to the profound astonishment of the Richmond folk, who ever after called her "the female Leander." The Commonwealth Government dismantled the old palace, but Henrietta Maria was living in a corner of it two centuries ago, and it gave shelter to a few illustriously obscure persons before it was finally destroyed.

The old Richmond Priory was quite as remarkable as the Palace. That religious house for monks, with that at Sion for nuns, was founded by Henry the Fourth, in order to make his peace with heaven, it was said, for the murder of Richard the Second, who had cursed the place and dismantled the first royal palace here, in which his wife, Anne of Bohemia, died. Scandal used to assert that there was a tunnel beneath the river, connecting the two houses, and that it was turned to evil purposes by monks and nuns; but although there may have been a loose fellow among the former, and a light-o'-love hussy among the demure sisters, they seem to have been, on the whole, quite as respectable as the lay people whose tongues wagged against them from without. The Richmond Priory was of later date. Henry the Seventh planted his "Observant Friars" here in 1499; and their observations were so much to the distaste of Henry the Eighth, when his divorce from Katherine was being moved, that he "pulled down and plucked up" his father's

foundation with unusual alacrity. The other religious houses, however, went with it.

In that father's time was erected the parish church of Richmond, of which old building the chancel and tower are now the only remaining portions. Some of the old pew arrangements, made by the wardens, are curious enough. Two women are particularly located "in regard of their occupations being midwives"; and we have no doubt when we read "that Mr. Piggot and Mr. Pike be seated in the gallery with Mrs. Wood, widow," that Pike, Piggot and the widow were not always so attentive to the discourse as they might have been. Among the deliverers of discourses in this church there have been some noticeable men. Among them may be named Dr. Brady,—one half of that author whom we know as Tate-and-Brady. His life was of quite a different quality from poor, tipping, hard-working, battered Tate's. Brady was one of the many clergymen who have written for the stage; and audiences went from Court and City to see his tragedy, which had a queer subject,—and as queer a name,—for a clergyman to have chosen.

The most remarkable epitaph in the parish church is one on the least known of those whose remains rest there. It is on a certain Robert Lewis, who died in 1649. His epitaph states, that "he was during his life such a lover of peace that, when a contention began to arise between Life and Death, he yielded up the ghost to end the dispute." Richmond Green now looks almost as dreary as Richmond Churchyard; but it was once a gay and dissipated place. As Walpole passed over the Green, in June, 1740, he "saw Lord Bath, Lord Lonsdale, and half-a-dozen more of White's Club, sauntering at the door of a house they have taken there, and come to every Saturday and Sunday, to play at *Whist*. You will naturally ask, why they cannot play at *Whist* in London on those days as well as on the other five. Indeed I cannot tell you, except that it is so established a fashion to go out of town at the end of the week, that people do go, although it be only into another town." The Hill is more in fashion now than the Green; and Mr. Crisp has such a regard for the former that he thinks the circumstance of its never having been mentioned by Shakespeare as something "remarkable." Mr. Crisp "feels curious to know why this famous spot should have been so little prized by our great poet—why the Cliff at Dover should be so immortalized, and the Hill at Richmond so silently passed by." The earliest tavern on the Hill was built in 1738; and the first *Star and Garter* was but a modest, cosy public-house. The present bridge dates from 1774. It was built by Tontine, each subscriber paying 100*l*. The last survivor received during five or six years of her life 800*l*. a year, after having received a handsome dividend during many previous years. There are no more salmon now to be seen gliding (as in the last century) under the arches. Before the bridge was built it was difficult for parties going to the Richmond Assemblies to reach them from the other side of the water. The Countess Cowper, in one of her Letters, describes these assemblies as being in immense vogue in 1769. The conqueror at Culloden (the Duke of Cumberland) and Prince Ernest, brother of the young Queen Charlotte, might be seen there dancing country-dances and cotillions with the young and beautiful girls, who were eager to foot it with such illustrious partners.

The best portions of the volume (the intentions of the author of which are better than his performances) are those which are devoted to the "eccentricities" of Richmond. We should say, too, its "notabilities," among whom we would reckon Lewis, the brewer, who preserved

a public right of way against royalty itself, by power of which a great wrong was nearly established. Among the eccentrics (they comprised individuals of every degree) may be classed the actors, who have been at home in Richmond for the last two hundred years. Among these actors none was more eccentric or generous than Quin. We can fancy him seating himself before the timid Richmond barber, gravely asking if the shaver's razor was in order, and as gravely remarking that he had as many barbers' ears in his parlour at home as any boy had birds' eggs on a string. "He swore," said Taylor, the barber, "that if I did not shave him smoothly, he would add mine to the number." Taylor was an *artist*, and did not fail. He was skilful, but less resolute than a colleague, who had shaved a man who threatened to blow his brains out if he drew blood with his razor. "Were you not afraid?" asked the mad customer.—"Not at all," replied the barber; "you wouldn't have had time to shoot me. If I had drawn blood, I should have cut your throat directly!"

We close Mr. Crisp's volume with respect for the writer. If he has not entirely succeeded, he has gone a great way towards success, and has told Richmond people much more interesting intelligence concerning the place in which they live than they probably ever dreamt of.

*Mosaic Pictures in Rome and Ravenna.* Briefly described by J. H. Parker, with Diagrams. (Parker & Co.)

THIS book will be most acceptable to the archaeologist, artist, and historian; not less so will it be, probably, to those who care to learn about ancient productions in an art which is struggling for existence in this country, and has, we fear, begun at the end instead of the beginning. Mr. Parker, during visits to Rome and Ravenna, in 1859, finding, as many have found before him, that no complete list of their treasures of Art in mosaic was obtainable, determined to make one for himself; did so, and printed part of it in the *Gentleman's Magazine*. Other occupations, not less than illness, diverted his attention, and the task remained incompletely performed. The want to which we have above referred remaining unsatisfied, and the list having great value in its present state, the author determined to issue the work as it is. To this he has added notes and diagrams from the works of M. de Caumont in the *Bulletin Monumental*, M. E. Amé, the Abbé Crosnier, and others.

As a sketch, this little book leaves nothing to be desired; it begins with a terse account of antique mosaics, describes the profusion in which they are found in all parts of the Roman world, but does not hint at what might not be within the province of the writer—at his suspicions, if, indeed, he entertains them, that in all probability the greater number of the pavements that are so widely dispersed were originally the produce of some single and centrally-placed manufactory—an Italian workshop, it is most likely. We presume thus far, not only from that fineness of many of the examples yielded by the soils of Syria, Carthage, Spain, Gaul, and Britain, which leaves little doubt that they were not of provincial making, but centrifugally distributed from a place where the peculiar Roman manner prevailed in all its force, and also from the identity of manufacture and exact similarity of the designs which appear in parts so remote from each other in position, and, in other respects, by no means unmarked by national peculiarities which are seldom, we might say never, discoverable in the mosaics of Roman villas. Generally speaking, we think that in their floor-decorations places situated on the margins of seas or rivers display no few

signs of the marine or fluvial interests of their owners; thus Neptune appears at Carthage, in Sussex, and, if our memory does not deceive us, in Syria. On the other hand, estuaries of rivers present in mosaics of the houses that once occupied their banks the shell and other fish of shallow or rocky waters: these are mixed with agricultural, floral, and domestic emblems, some of which have the highest interest to the student. A grain country gave Ceres, as a coast-line gave Neptune, and a river-mouth Triton and the Nereids. Thus the subjects varied, but the materials, and still less the technical execution of these pictures, suffered much less change.

After a very brief notice of antique works, the author passes in review the Christian centuries that succeeded the fall of the Roman Empire, and, one by one, sketches their peculiarities in mosaic, so as to show the effect of time passing, national character, and political change upon each section of the long series. Examples illustrate these points, that are further elucidated by sketches and diagrams, as furnished by remains in the cities in question. The art is thus epitomized by specimens from the two great centres of its development, from the most ancient to the sixteenth century. So far as it goes, the result has very considerable value; so much value, indeed, that we regret the author's alleged inability to carry its execution to the desired point of completeness, and thereby give us a larger history of mosaic, a work that is much wanted. The manner of the book is hardly nearer perfection than its matter is to fullness; thus, although second visits to Rome and Ravenna enabled Mr. Parker to revise his account of this particular class of antiquities, Medieval and Renaissance remains, he has not been able to insert the results of that revision,—which are sometimes highly important (see that about the triclinium of St. John Lateran), and always interesting,—into the body of his descriptive catalogue. These are given in an appendix of unusual length.

*Post Office London Directory, 1867. Comprising, amongst other Information, Official, Street, Commercial, Trades', Law, Court, Parliamentary, Postal, City, Conveyance, and Banking Directories, &c.* The Sixty-Eighth Annual Publication. (Kelly & Co.)

'Old London' is the catching title of a book now in the press, of which the Post Office Directory for London in the current year has set us thinking. Old London, after all, is closely related to new London; and it is pleasant holiday work to compare the great city of to-day with the Capital of Addison, of Shakespeare, of Chaucer, of Alfred, and of Cæsar.

A British or Roman London, for want of written description, can only be built up in the dreams of an antiquary; and a Norman London, although described by more than one author, is not easy to realize, so widely do the descriptions differ. Nothing can well be more opposite than the account of London given by Fitzstephen, in the time of Henry the Second, and that of an anonymous writer, cited by Richard of Devizes, in the contemporary narrative of the crusade of Richard the First. These two descriptions are sufficiently approximate in time to warrant the assertion that they refer to the same people as well as the same place. The testimony produced by Richard of Devizes is derived from a French Jew; and although he speaks favourably of England, generally, as a place where no one need remain poor who is honest and industrious, his detestation of London is inexpressible, but not without fair grounds, if it were only half



as bad as he has depicted it. According to this witness, all other countries had imported their several characteristic vices into our city, where samples were to be had of the general wickedness of the whole world. There is no vice that has ever been committed under the sun but was then rampant in the city, according to this witness, who runs through a list of a few follies, crimes of the most atrocious description, and criminals whose designations would now be incomprehensible to many an innocent eye and ear,—but at all which a shudder passes over the spirit of him who understands what is meant, with perhaps something of that dangerous complacency which springs from comparing ourselves with a debased instead of an exalted standard. This writer allows that worthy scholars, both monks and Jews, were to be found, at this time, pursuing their vocations quietly amid the general and indescribable uncleanness. He thought, however, the less of such good men for living amid such filthy companions; and, to his thinking, the place above all others where a man might live in fellowship with fashion, gentility, well-to-do folk, and intelligent people, was Winchester—before any other city in England.

Now this is entirely opposed to what Fitzstephen said of London and the Londoners only a few years previously, when Henry the Second was yet reigning. On this matter, the deposition of a native acquainted with our ways may be more trustworthy than that of a foreigner, who may have failed in his attempts at "doing business," or have had his beard pulled by some honest lass to whom his rude gallantry was unpleasant. For less reason than this, inferior samples of the French tourist have gone back from Leicester Square, and told in Paris how women are sold daily in Smithfield, and peccesses are the best customers to the most flaring of our gin-palaces. On the other hand, Fitzstephen may have been a little too partial to the metropolis that he loved. Be this as it may, his account of London is the first approach towards a guide or directory that we now possess. It does not indeed particularize; it deals in generalities. There are no lists of streets, nor names of individuals; but the picture of the city, of the inhabitants, and of what is being done in and about it, is wonderfully picturesque, attractive, and, now and then, questionable. He starts with an enthusiastic bound. There is no place in the world to equal London; no city that is so much talked about in other countries. We were then, as tavern orators say,—at all events, as they used to say,—the "envy and admiration of surrounding nations!" London then knew no fogs, and the clear atmosphere tended to keep men not only healthy but virtuous. As for religion, there were then 13 conventual and 120 lesser parochial churches in London and the suburbs. For civil strength and splendour, what was to equal it, lying as it did between two palaces—the Tower in the East, and incomparable Westminster at the opposite side, two miles indeed from the city walls, but closely connected with it, nevertheless,—"*suburbano frequenti continuante*." Fitzstephen speaks of the suburban gardens of the citizens in a tone far different from that of Cowper, who sneers at the *boxes* of the rural cits in the direction of Islington. He conveys to the reader a flavour of the meadows, an air from the rippling streams, a sound of the mill-wheels with what he calls their jocose murmur. You see the flocks in the rich pastures, and beyond, the immense forest with the wild deer in the glades and boars in the thickets, and bulls majestically waiting to become the traditional roast beef of Old England. The waving corn, too, and other crops,

afforded sights and conveyed promises that lifted the hearts of the beholders to God. Then young gentlemen did not resort, at fashionable hours, to Rotten Row, but were to be seen, dight and pranked in their gayest, about the Wells, where gentlemen are no longer seen. Of a summer's evening, these strolled or rode about Holy Well, or St. Clement's, or Clerken Well, and great were the crowds there of scholars who disputed merrily over learned quibbles, and of "urbane youth," who seem to have been very nice young gentlemen indeed. Valiant they were too, as they have been in all times; some of the most finical of our dandies died like Christian heroes at Waterloo; and Fitzstephen assures us that so willing were the London lads in King Stephen's time to get their heads broken in defence of the Crown, that they turned out to the amount of 20,000 horse and 60,000 foot! But here the statistics may be described as somewhat loose; for how could a force of 80,000 men be furnished by a city of 40,000 inhabitants? If 60,000 were mustered for Stephen about London Wall, they must have consisted of the general levy that was procurable from various parts of England.

One line describes the ladies, at least the matrons, of London in the reign of Henry the Second: "*Urbis matrone ipse Sabine sunt*," which is perhaps not so complimentary as it seems. But youth was ingenuous and well taught. The three ecclesiastical schools of London were even then accounted ancient and effective; and besides these chartered institutions, there were other schools, opened by grace or permission, when the latter was warranted by the merits of the peculiar teachers. The public exercises of the pupils ranged from those of the highest scholarship to the utmost licence of buffoonery, if it only had a good spice of learning to make it palatable. The lads who kept the audience in a roar with their rough wit and biting epigrams were probably more loudly applauded than the grave young fellows who rather bored them with rhetorical speeches.

The streets had altogether a different character from what they have now. Every calling had its distinct locality, and every dealer his appointed stall. The business done must have been extensive, and perhaps the most profitable was that of the cooks who provided for strangers and others resorting to the market. The *coquina* were not poor places for hungry people, but houses where merchants with appetite and taste could satisfy both with the rarest and daintiest diet and the most unexceptionable wines. The great city taverns are not at all ahead of the ancient *coquina*, if all that Fitzstephen says of them may be taken without scruple. Smithfield is no longer to be compared with the *Smooth Field* of that time, when earls, barons, knights and citizen-merchants elbowed one another there, weekly, in competing for the purchase of horses, and tried their paces, or had them tried, and got up races over what was left of the smooth sward, amid an excitement and jubilation common to such stirring matters. Horses of every description were there to be procured, so also were implements of every sort; the city mart was, in short, a wonderful spot, such as became a metropolis with which every other nation under heaven loved to carry on business. And what citizens they were who kept the mart to which all the nations under heaven resorted! Fitzstephen finds them faultless; from their birth to their burying the cockneys were, in his sight, irreproachable; their hearts as large as their purses, and their charitable acts carried by good impulses beyond even their good intentions. This chronicler seems unable to discern or to record anything that is vicious in the

medieval cockney. The "*Café Chantant*" and the "*Music-Hall*" not having been invented, the young and old went to miracle plays; or the former, at Shrovetide, had their matches at cockfighting; even the lads in the schools were not debarred from this innocent relaxation. There were playgrounds, too, for many games after dinner, played in particular localities, in the open fields, where, while the younger folks were at ball, the older on foot or on horseback, the elders looked on and took interest in the sports, just as they now do when matches are played at Lord's or at the Oval. On Sundays, in Lent, the London youth went through stiff military exercise and rough but mimic war, at the accidents of which, as at those of the Quintain games on the river at Easter, many a pretty Maud shrieked her little shriek and blushed that it was heard, and many a joke fell from ruder commentators that made the king himself laugh if he chanced (as was sometimes the case, and with a flashing retinue) to be present. The very athletic exercises that are now so much in vogue at public schools, and which, where carried to excess, are increasing the prevalence of heart disease, are but reproductions of what used to take place in the London meadows in the days of the second Henry. Perhaps we have improved upon them, for at the close of the old athletic sports pretty girls led off the dance and did not cease to trip it with the youths till the moon was up in the heavens. What time that might be it is not so easy to say; but, after all, things may not have changed so much as we thought. The "dance" still follows our athletic sports; but young people only *walk* quadrilles, and it is not by them that "*pede libero pulsatur tellus*," as Fitzstephen says of the lively dancers of his salad days.

Of groups still more lively, this chronicler writes, when speaking of the hunters in winter, not of cowardly foxes or timid hares, but of bears, boars and bulls, a manly fashion, the last relic of which expired when the Epping Hunt died out. Then, with all the skill of our skating clubs, we must confess that we are inferior on the ice to our cockney ancestors, whom Holland itself never excelled. Finally, the London of Fitzstephen would have been an Elysium, but for two plagues (he emphatically calls them *pestes*), namely, continual fires and the unbridled profligacy of fools: "*inmodica stultorum putatio*." Even if the last word should be, as some suggest, *potatio*, and we have "drinking" for "profligacy," the matter will not be much mended, and we see that whatever the matrons of London may have been, the men were going the way where the friend of Richard of Devizes found them in the following reign.

The Great Fire of 1212, which began in Southwark, burned St. Mary Overy, crossed London Bridge, clearing it as it crossed, and then consumed nearly the whole of the city, was the calamity of John's reign which most seriously affected the citizens, 3,000 of whom perished by fire or by water. This, however, led, as great calamities generally do, to vast improvements, which would have required improved Directories to notify, had such things existed. We can trace the amended aspect of the city through the records of the laws, and see how it grew in the narratives of the historians. We approach again to something like a Directory in the *Liber Albus*, by aid of which we notice, in Edward the First's reign, how busily workmen are carrying out the decree respecting roofing, and how they are stripping away the reeds, rushes, straw and stubble, the old thatch, in fact, and replacing it with boards, or, better still, with tile or shingle. Wooden houses were denounced as



dangerous, and they became vulgar buildings as soon as the more fashionable people in the city began to build in stone, a proceeding on which the Government looked with favour, and supported by the accordance of certain privileges. The occupants of such houses sometimes fancied they were in danger from the wooden and more inflammable tenements of their immediate neighbours, and occasionally they were powerful enough (against an obnoxious neighbour) to obtain an order compelling him to take down his wooden mansion and build one of stone! The city at this time must have presented a singular appearance, for every householder was bound to have in front of his house a tank, of stone or wood, always full of water, to be used in cases of emergency. Then you might know the aldermen's houses by the crooks and cords which hung against them, ready for employment in the event of fire. The law was very precise and stringent on this matter, and the alderman unprovided by such aids to the rescue of life and goods was sure to smart for it on being found out. The magistrates were considered the guardians of persons and property in conflagrations, and perhaps we have a reminiscence of the fact in the adornments of the halls of retired sheriffs, where are to be seen, for we believe the tradition has not died out, a goodly row of "fire-buckets," suspended just below the ceiling, decorated with the City arms and intended for show rather than use.

The early kings did not always find the Londoners either easily led or driven. When Edward the First ordered a levy of men to help to defend the south coast, there was as much opposition as there might be now if an Order in Council decreed a military conscription. The names of the leaders of the opponents of government are preserved in "John of Dowgate, Nicholas Pycot the Mercer, and Godfrey of the Conduit." They succeeded so far as to limit the city contribution to forty men in harness and fifty cross-bow men. Some remonstrance on the part of the Government addressed to their patriotism wrung from them an additional score of horsemen with their armour. The whole were maintained at the expense of the city. Not a step further would the burghesses go. "No, no," they said, "we should lack good fellows to see to the safety of the town; those crowds of foreigners who are among us are not such innocent personages as they look, and we must have men of our own at hand to guard our stores." At this time the Londoners paid, among other taxes, a sixth of their goods to the king; and—we are sorry to say it—one of the mayors of Edward's reign, George Brookesby, was "turned out" for receiving bribes of the bakers, to allow them to sell bread short of legal weight!

At the close of the reign of Edward the Third a Directory for all England would have been easier to put together than the one before us for London in 1867, with its three thousand pages. At the accession of Richard the Second (1377), nearly five centuries ago, the population of all England (about two millions and a tenth) was less than that of London alone at the present time (3 millions). Directory work for the metropolis must have been comparatively easy, even in the time of James the First, when it contained little over 150,000 inhabitants; about what Bristol or Sheffield now numbers. London was then "taking a start"; and it was an excellent thing for it, as the Lord Mayor told James, when he threatened to take his Court to some other city, that he could not take the Thames with him!

Thus watered, and other circumstances tending to prove, as the good French priest said, the kindness of Providence, who always gives

navigable rivers to industrious, commercial cities, London grew so marvellously, that when James's grandson, the second Charles, came to the throne, there were nearly half a million of inhabitants within and without the walls. Thus the London of 1660 was about on a footing with the Manchester of 1867. The population, and, with some checks, the prosperity, of the city went on increasing. In William the Third's time it had increased at the rate of 10,000 a year. Some statistics are greatly in advance of these numbers, but our own statement is, probably, nearer to strict accuracy. Down to the latest period here noticed, the merchants of London lived, almost exclusively, in the city. The latter was not a hive by day and a desert by night, as it is now, with some exaggeration in the latter half of the assertion, declared to be; and throughout that time the proudest merchant was he who could say,—and indeed the pettiest dealer was as proud as he, if he could also exclaim—"I can quietly whet my knife on the threshold of the Fleet." To "owe no man anything" was the golden rule for peace and happiness.

At the beginning of this century, when the first Post Office Directory was issued, the population of London was short of a million; that grand total was not exceeded till about the year 1810. In the next dozen years there was a quarter of a million more mouths to feed, and souls and bodies to care for. In 1831 we numbered nearly a million and a half; and in the next ten years were added four hundred thousand to the account. In 1849 we had passed the second grand number of two millions, double, perhaps more than double, the population of England and Wales at the time of the Conquest. And in increased ratio the number has gone on, till within what is called London we have three millions of inhabitants fighting the battle of life, or looking on while others fight the hard fight out. There are many more men in the one city of London, at the present moment, than there are in the kingdom of Denmark.

These three millions are not all classed in the present issue of the Post Office Directory, but the most prominent of them are. In its way, it is as perfect, or nearly as perfect, as human ingenuity, assiduity, and earnest zeal could make it. We need hardly say that a contemplative mind will find as much food for contemplation in a volume like this, as in any book that was ever published. How long is the progress to go on? Where will it end? *How* will it end? A single day's suspension of the supply of food alone, for the three millions, would entail a confusion we can hardly realize. A suspension for a week would be death. The beginning of that end would then have come, which, many think, *must* one day come; but, as it is not at hand, we take the calamities of posterity philosophically, and sit gaily down to dinner, with—"After us, the deluge!"

#### OUR LIBRARY TABLE.

*The Key of the Universe.* (Chapman & Hall.)

THE Key of the Universe seems to be Ether. The writer is one of those philosophers with whom we are constantly getting into trouble. If we describe them in our own words, we are (sometimes intentionally) falsifying them; if we give a bit of their own minds, we are sure to take the wrong bit. Nevertheless, we go on in our usual course, remembering how many of our victims have passed away in the last twenty years, and are now only fossils of the Budget. We quote a passage from our present writer, as a specimen—"It now becomes a question what are Space and Ether in respect of each other? And first, is Space an entity or a negation? Did Ether depend upon Space in such manner that, had it willed to make its appearance,

it would not have done so without previously ascertaining that Space was already there to receive it. It cannot be nothing, for all bodies occupy it, and they cannot occupy nothing. How can they be contained in their negations? For much more must space which does not contain them be negative to them than that which does. Everything, moreover, must in that sense be negative to what it is not, and positive too, according to the point of departure. A cube of matter is equivalent in mensuration to precisely that length, breadth, and depth of space, and if you remove that matter, those dimensions remain, and they are not negative. It would seem difficult to measure a nonentity. Again, if space is negative to matter, duration is negative to succession. For example, a ceremonial takes place: is the hour which it occupies the negation of it? But space is to matter as time is to event; and that being so, in what sense are we to accept the notion of space, without which nothing that is contained within it could possibly exist?" O Mill! Mansel! and the rest of you! This is all your fault! You publish your theories, and you forget what a number of heads you set spinning round nothing! Are you not afraid of a Maine Law with a subjective name to prevent the publication of metaphysics? The thing must be seen to!

*A Brief Account of the Scholarships and Exhibitions open to Competition in the University of Cambridge, with Specimens of the Examination Papers.* By R. Potts, M.A. (Longmans & Co.)

WHAT more need we say?

*John Keble: an Essay on the Author of 'The Christian Year.'* By J. C. Shairp. (Edinburgh, Edmonston & Douglas.)

THIS is a reprint of the article in the *North British Review* of September last. Of this the title-page gives no notice whatever; and this is not fair. Suppose a person, after reading the review, should wish to know more of Keble, and should order the book?

*Julius Cesar: Did he Cross the Channel?* By the Rev. Scott Surtees. (J. R. Smith.)

Mr. Surtees says positively No. He makes Cesar go from the mouth of the Rhine to the coast of Norfolk; and is very positive about it. This new theory must take its place and be discussed with the rest; and Mr. Surtees may have to deal with the difficulties raised by others as well as with his own. When he says that there are few things more "self-evident" than his conclusions, he must mean "evident to himself."

*The Athenian Year, and its Bearing on the Eclipses of Thucydides and Ptolemy and the Metonic Cycle.* By Franke Parker, M.A. (Williams & Norgate.)

THE subject of chronology is beyond our discussion. Mr. Parker, in this communication to the Chronological Institute, has brought very wide reading to bear on a subject which has always been full of obscurity.

*Notes on the Months: a Book of Feasts, Fasts, Saints and Sundries.* (Beeton.)

THE author says he has made use of the best materials; but we doubt if he have used them in the best way. Nevertheless, though there are many books of the kind, there is a very great stock of material, to which such works as *Notes and Queries* are constantly adding. The book before us will amuse most, and instruct many, some of whom will learn to look deeper.

*The English Pastor Abroad: Sermons preached to English Congregations in Foreign Lands.* By the late Rev. William Chave. (Nisbet & Co.)

THE widow of the clergyman who wrote and preached this score of sermons states, that the greater number of them were written "for the dear little flocks of the *Odeon*, Munich, and *St. Anne's*, Zurich." There is, however, nothing in them especially applicable to English congregations in Bavaria or Switzerland, except, perhaps, in the one entitled '*Saved in Child-bearing*,' where an illustration is drawn from foreign lands. In this discourse the author remarks, that "there is a great deal of Bible reading that turns to no profitable account, and that a formal, unreflecting

Protestant is neither better nor worse than a formal, unthinking Roman Catholic." These sermons may be commended to those persons who most affect plain, simple, intelligible, and easily-digested religious instruction. If they worked no good on English Protestants abroad, the fault must have been with the "dear little flocks," not with "the English pastor abroad."

*France under Richelieu and Colbert.* By J. H. Bridges. (Edinburgh, Edmonston & Douglas.)

THE admirers of Richelieu, and men who may not so much regard him, yet who entertain a measure of respect for the minister who made an undivided monarchy of France, and a man and a king indeed of its sovereign, have just been restoring to the ground, in the College of the Sorbonne, where his body once rested, two bits of a human skull, which are said to have been of that which once enfolded the brain of the great Cardinal. Some passages of such portions of these lectures (originally delivered before the Philosophical Institution of Edinburgh) as refer to Richelieu might have figured very well among the eloquent speeches recently spoken in honour of the Cardinal, at the Sorbonne. Mr. Bridges takes the Cardinal and Colbert to have been greater than Henri IV., Sully, Mazarin, and Louis XIV., in as far as their names are connected "with the culmination of the French monarchy and the splendid intellectual development with which it was simultaneous." To readers "well up" in the political and social history of the period, these lectures will bring some splendid reminiscences. We pay them no little compliment when we say that they remind us of the second volume of Sir James Stephen's 'Lectures on the History of France'; and students may profitably compare what the two writers have to say in illustration of two of France's greatest men.

*Autobiography of a French Protestant condemned to the Gallies for the Sake of his Religion.* Translated from the French. (Religious Tract Society.)

THIS is an interesting account of the perils and escapes of a young French Protestant, compelled to seek safety in flight in consequence of the revocation of the Edict of Nantes. The book would seem to have been published and re-published at Rotterdam during the last century, and translated into English as early as 1758, by no less a person than Oliver Goldsmith, writing under the assumed name of James Willington. To the general public the new translation will be very acceptable, both from its quaint and good-humoured narrative, and from the fact that, in the native country of the author, it was disinterred a few years ago as a long-forgotten work, and caused quite a flutter of curiosity among the learned. It was doubted for some time whether the story of Jean Marteilhe was fact or fiction; and as the French *savants* did not (it would seem) know of the existence of Goldsmith's work, they were unable to profit by the information contained in his preface, which would have assured them of the authenticity of the narrative. M. Michelet, in his work on 'The Revocation of the Edict of Nantes,' called attention to this little work in the following words:—"It is a book of the first order, distinguished by the charming *naïveté* of the recital; by its angelic sweetness, written as if between earth and heaven. Why has it never been reprinted?" The wish of M. Michelet is now gratified, as the work has been re-published both in the English language and in the original French. Jean Marteilhe lived to the advanced age of ninety-three, and his daughter was married to an English naval officer of distinction, Vice-Admiral Douglas. Whether this was Sir James Douglas, Lord Rodney's flag-captain, for whom many writers claim the honour of having invented the manœuvre of "breaking the line," we are not at present in a position to state.

*Peter Parley's Annual: a Christmas and New Year's Present for Young People.* Edited by William Martin. (Darton & Co.)

THE author who has so long traded on a dead writer's *nom de plume* avows himself. His name is William Martin. To those who care for Samuel Goodrich's honest fame in the world of letters, it will be interesting to know that his impersonator

has again flung away a piece of his mask, and stands revealed as William Martin, Holly Lodge. Mr. Martin, you have taken one step in the right direction, and we congratulate you on that sign of uneasiness, if not of penitence. Why not take another step, and desist altogether from using Peter Parley's title, to which you have no kind of right that can be recognized in a court of honour?

*The Head and Heart Legacy.* By Pamphilus. (Virtue Brothers & Co.)

TO the confusion and weariness of such boys as may be so ill-advised as to open this precious legacy, Pamphilus, a garrulous old gentleman, talks an interminable lot of goody-goody about matters of which he knows far less than the man in the moon. As for "head," in the sense of intelligence,—if he ever had any, this intolerable Pamphilus must have bequeathed it elsewhere. As for the good man's heart, regarding Pamphilus as his own executor, we give him a receipt for it, but without thanks.

*Merry Conceits and Whimsical Rhymes.* Written and Drawn by Charles H. Ross. (Routledge & Sons.)

AMONGST the humorous trifles contributed to the hilarity of the current holidays, honourable mention may be awarded to Mr. Charles H. Ross's 'Merry Conceits and Whimsical Rhymes'; but if his whimsies in drawing were not greatly superior to his whimsies in verse, our notice of his doings would not be complimentary. The drollest of his written conceits is the following:—

The wisest old man that ever was known  
In the famous Wisecore nation,  
Sat up all night, with his head in a sling,  
To make this calculation:—

If Tom's father was John's son,  
But John's son hadn't a father,  
What would John's son's son have done,  
If Tom's son's father wouldn't rather?

He worked all night and he worked all day,  
Till he came to this conclusion,  
That Tom's son's father's father's son  
Was the cause of much confusion.

We advise Lord Dundreary to undertake the solution of this difficult problem.

We have on our table the following pamphlets: *Five Discourses on Miracles, Prayer, and the Laws of Nature*, by the Rev. D. Gilbert, D.D. (Farrell); *Remarks on some late Decisions respecting the Colonial Church*, by Montague Bernard, M.A. (Parker); *Our Communion Tables: a letter addressed, by permission, to the Marquis of Westminster, by John Du Boulay (Hodgson)*; *The Office and Work of a Priest in the Church of God: a scriptural argument for the use of the words in the ordinal*, "Whose sins thou dost forgive they are forgiven, and whose sins thou dost retain they are retained," a Sermon, by John James Coxhead, M.A. (Parker); *Judgment, Mercy and Faith: a Sermon, by William Basil Jones, M.A. (Parker)*; *Salus Mundi Summa Lex, and other Essays*, by R. W. Ferguson (Macintosh); *The Spiritual Combat: or, the Christian defended against the Enemy of his Salvation* (Dublin, Duffy); *Catechetical Lessons on the Book of Common Prayer, designed to aid the Clergy in Public Catechizing*, by the Rev. Dr. Francis Hessey (Parker); *The Temple of Wisdom: a Sermon preached to the Boys of Wellington College, by the Rev. Charles Kingsley (Macmillan)*; *"The Particular Case" for the Congregational Unionists*, by Brunius Redivivus (Stock); *The Sermons and Addresses delivered at a Conference of Clergy of the Diocese of Oxford: with a Preface by the Lord Bishop of Oxford (Parker)*; *Sinai: a Sacred Poem*, by the Rev. S. J. Stone, B.A. (Parker); *The Protestant and Catholic Churches Compared and Criticized*, by A. Alison, Esq. (Weede); *Ritualism: a Sermon preached in St. Paul's, Kilburn, by the Rev. G. Despard, M.A. (Haddon)*; *The Adaptation of the Sabbath to the Well-being of Man*, by William Ross (Freeman); *The Union of the Material and Spiritual Worlds: a Sermon*, by the Rev. R. B. Kenard, M.A. (Rivington); *Distinctiveness of Character consistent with Unity of Faith: a Sermon preached before the University of Oxford, by Edward Palin, B.D. (Parker)*; *The Ministry of the Church historically considered with Reference*

*to the Circumstances of the Church of Scotland: a Synodal Address, delivered at Perth, September 11, 1866, by Charles Wordsworth, D.C.L. (Macmillan)*; *Haggai*, by James Biden (Gosport, Legg); *and A Preface written for the English Edition of Furst's Hebrew and Chaldee Lexicon to the Old Testament*, by Samuel Davidson, D.D. (Reynell).

#### LIST OF NEW BOOKS.

Bickersteth's Yesterday, To-Day, and For Ever, a Poem, 106 cl.  
Blackwood's The Shadow and the Substance, cr. 8vo. 2/1 imp. cl.  
Book of the Sonnet, ed. Leigh Hunt and Adams Lee, 2 vols. 18/1  
Churchman's Daily Remembrancer of Doctrine & Duty, 12mo. 6/1  
Cumming's Sounding of the Last Trumpet, sm. cr. 8vo. 5/1 cl.  
Edison's Northumberland, Historical Poem, post 8vo. 7/6 cl.  
Grendling, a Novel, by a septuagenarian, post 8vo. 7/6 cl.  
Harrison (Rev. L. J.), Sermons, post 8vo. 5/1 cl.  
Smith's Faith and Philosophy, 8vo. 7/6 cl.  
Smyth's Treatise on Coal and Coal-Mining, post 8vo. 7/6 cl.  
Unity of Truth, by author of 'Visiting my Relations', 18mo. 2/1 cl.

#### EPIGRAMS.

Claremont, Exeter, Jan. 1, 1867.

IN a conversation that I had with Béranger he quoted, as specimens of felicitous epigrams, two, written by an anonymous friend, on Members of the Institute.—

#### ON VIENNET.

You ask me 'twixt Æsop and Viennet what  
Makes all the distinction? to tell you I'll try:  
The scholar is just what the master was not,  
For his soul was erect, and his body awry!

#### ON DROZ.

When Droz for his book 'Sur le Bonheur de l'Homme'  
Was crowned by the Forty, he shouted "Enough!"  
Enraptured, he shouted, "The glory is come!"  
'Tis 'le bonheur de l'homme' to be pleased with  
—a puff.

JOHN BOWRING.

#### LORD CHESTERFIELD'S UNPUBLISHED LETTERS.

A few more years, and a century will have passed over the grave of Philip Dormer Stanhope, fourth Earl of Chesterfield, whose famous 'Letters' to his illegitimate son are still placed in the hands of boys by fathers, and whose character is by turns a scandal, a perplexity, and an object of qualified admiration to the great majority of readers. Alike with respect to his works and his disposition, the popular judgment of the noble letter-writer is subject to constant fluctuations; but while it is frequently chargeable with injustice and harshness, it seldom errs on the side of undue leniency. In this matter society resembles Samuel Johnson, whose justice was as cold and ungenerous as his injustice was hot and violent towards the patron from whose door he believed himself to have been repulsed. In a moment of asperity he grossly overstated the case against the 'Letters'; and in a gentler period, when no recollection of the old affront deprived him of self-command or darkened his critical vision, he ungraciously allowed that "they might be made a very pretty book." "Take out the immorality," he added, "and it should be in the hands of every gentleman." Like Johnson, when they are most amicably disposed towards Chesterfield, ordinary readers insist on specially excepting his morality from the objects of their general commendation. Nor can it be denied that the morality of the 'Letters' is open to warm animadversion, and that so far as the letters may be regarded as a faithful picture of the author's principles, they show that a man may be a fine gentleman without being in any respect a good Christian. But in justice to Chesterfield, his judges should bear in mind certain facts which they are apt to keep out of sight. The epistles were not intended for the public of his own time or of posterity, but for a single reader, whose social success and worldly welfare were objects of his liveliest and most affectionate concern; they were published without his approval or consent, when death had deprived him of the power to modify or withdraw their more objectionable passages. Moreover, it should be remembered, in palliation of his offences, that he was void of hypocrisy, and never laid claim to any reputation higher than that of a statesman, cultivated wit and arbiter of fashionable society. That he was morally superior to the average English gentleman of his day, he never pretended; he merely, and with good reason, believed himself to be more decent, agreeable, and refined than ordinary men of pleasure, and he was pleased to see



that his manners, address, style and tone were copied by the more intelligent and polite of the rising generation of his contemporaries. To make men really better was not his aim. It was enough for him if he could make them something less offensive, a little more pleasant. Far from undertaking to improve the morals of his age, he drew a clear distinction between good manners and good morals, and frankly intimated that he was only an authority on the former. "Good manners," he wrote, "are to particular societies what good morals are to society in general—their cement and their security. And as the laws are enacted to enforce good morals, or at least to prevent the ill effects of bad ones, so there are certain rules of civility, universally implied and received, to enforce good manners and punish bad ones." It may be a matter for regret that good manners and good morals are not identical; but no one can deny that a distance exists between them now no less than in the days of George the Second and his grandson, or that the regulations of the former are very generally substituted for the rules of the latter in that "particular society" which, with characteristic arrogance, claims for itself the honour of being "society" *par excellence*. That he had no wish to exalt good breeding above morality, and that notwithstanding his care and industry in defining the rules of polite manners he did not shut his eyes to the existence of another and higher code, the writer intimates further on in the paper just quoted, where he acknowledges that, notwithstanding his ambition to be known as Chesterfield the Well Bred, he would prefer to be known as Chesterfield the Just.

Of the letters that have been placed in our hands four were addressed by Chesterfield in his later years to his niece Gertrude, daughter of Sir Charles Hotham, of Scarborough, who married Gertrude Stanhope, daughter of the third Earl of Chesterfield, and sister of the writer. The first of the series contains an allusion to the scandalous connexion of the Duke of Cumberland and Lady Grosvenor, which resulted in loss of reputation to both, and in serious pecuniary embarrassment to His Royal Highness, who was compelled to pay 10,000*l.* as compensation for the injury which he had done a proud peer's domestic affections.—

"London, Decem. 30th, 1769.

"Dear Gatty,—I thank you doubly for your last letter, for though I have often heard you say *Bis dat qui cito dat*, your letter, though a short one, was worth two if you had taken more time for them. Had I thought it necessary when we parted to have bid you write to me, I would not have done it, for I love none but free-will offerings; no sacrifices for me. Now that I am writing, what shall I write? The town is at present, in the usual and elegant phrase, barren of news. Lady Grosvenor alone enlivens it, whose *Histoire Amoureuse*, sometimes publicly asserted and as often denied, is now confirmed and established. St. Alban's, and not St. James's Street, as at first reported, was the scene of the tender though unfortunate love of the lovely pair. My Lord takes the Law, and my Lady has taken a Lodging in Bond Street, where she now is, and his Highness is not a little proud of having unlaced the reputation of a Woman of Quality. Much good may it do them both, say I. The weather seems to be now set in for frost and snow, so that one may now take air, exercise, and catch cold into the bargain, according to the present fashion. But I will not comply with that fashion, for I find the air in my little Yellow Room, rarefied by a good fire, exceedingly comfortable. Lady Chesterfield is somewhat better, though not well yet. Once for all, I now convey her compliments to you and Mr. Agar, but I will do so no more; I likewise desire mine to Mr. Agar, but I will do so no more neither, for Man and Wife till divorced are looked upon both in Law and Gospel as one: nor will I give you any of the commonplace New Year's shift, or mingle the form of lying in this season with the real truth, with which I am Yours, C."

At this date Gertrude Hotham had become the wife of Mr. Welbore Ellis Agar.

The "my boy" of the next letter was the writer's godson and heir to the Earldom of Chesterfield,—the remote kinsman whose education was

an affair of amiable and constant concern to Philip Dormer in his declining years. It was to this boy—whilst he was Dr. Dodd's pupil in Bloomsbury—that Lord Chesterfield addressed the series of letters on 'The Art of Pleading,' which were presented to the public in 1783 by an anonymous editor, who observes: "They were chiefly written during the Earl's residence at Bath, and received by his pupil, who was then under the care of Dr. Dodd, that unfortunate and much-to-be-lamented victim to dissipation and extravagance, by whom they were copied, and, as is generally believed, transmitted to the public through the disgraceful channel of a provincial magazine." It is worthy of observation that in the education of his lively and very intelligent godson Lord Chesterfield had recourse with undiminished confidence to the system which did so little good for the clownish boy for whose benefit he indited the famous 'Letters' by which he is chiefly known at the present day. Characteristic also is the tone of gratulation with which the Earl, already in his seventy-sixth year, predicts that his beloved godchild will turn out a gentlemanly profligate:—

"London, Jan. 30, 1770.

"Dear Gatty,—You will be extremely disappointed when you come to town by finding that I have no cough at all. I am sure you was preparing to attack me upon my ill-breeding in coughing at people unnecessarily, and when I could so easily hinder it; but if you do, as provocations on one side are apt to provoke extremes on the other, I will deny having ever coughed in my life; so be quiet, and Mum budget. My Brother is extremely well, and thinks himself tolerably so, notwithstanding this damp, mizzling weather. He dines with me to-morrow, together with my Boy, whom he cannot dine without. He does much more to spoil him than I do; for he encourages him in great familiarities, which I never do. I am apt to think he will be something of a libertine when he grows older, but I do not mind that, for I don't like an old young fellow. I will never know his vices, provided they are the vices of a Gentleman, and as he has parts and knowledge, all will come right again in time. What is doing in the silly, busy world I believe you are as indifferent about as I am. All I know of the matter is, that those who have the places, that is the money, are exceedingly desirous to keep them, and those who have them not are as desirous to get them, that is the money; for the service of the King or the interest of the Public are only pretences for a guinea or two more. Yours most affectionately, C."

Chesterfield's comparative freedom from a vicious tendency generally prevalent amongst persons of all classes in the eighteenth century, and his endeavour to drive gross drunkenness out of fashion at the point of his pen, have been favourite subjects for eulogy with the Earl's biographers and apologists; but it appears from the following letter that this comparative sobriety was less the consequence of righteous disposition or good taste than of a weak stomach. Making a virtue of necessity, he abstained from habitual excess in wine because *vertigo* compelled him to do so.

"London, Decem. 9th, 1770.

"Dear Gatty,—I sit down now to acknowledge your letter without the least fear of being interrupted by visitors, for the whole town is in violent motion to-day, and has other and more important things to think of than of me. This strong curiosity and political agitation of which the public good is the pretence, and private interest the sole motive, endears to me my insignificance and retirement in my little yellow room by a good fire. My pulse does not beat one jot quicker because the King goes to the House to-day, and so little curiosity have I that I shall, in all probability, be in bed and asleep to-night without knowing the important events of to-day. Mr. Ellis, who dined with me yesterday, gave me a very bad account of my brother, who, he said, had had stronger and more frequent vertigos than usual. I had them still stronger for twenty years together, and nothing mitigated them but my totally leaving off wine, and nothing cured them but my accidental salivation; but as this cure is, if possible, worse than the disease, I recommend it to nobody. I know

nobody as tough as your Mother, who braves this cold weather with the utmost intrepidity, and one may very properly say that her Faith has made her whole. I have not seen her of some days, for her Metropolitan, Lady Huntingdon, is in Town, and there is general council held upon arduous affairs. Would you think it? I was last week at the famous puppet-show which is *le bon ton* at present, but it was in the morning. I confess my eyes were well entertained with it, for I did not think it possible for the mechanism of wires to cause such various and natural motions. I met many fashionable heads reeking hot as they got out of bed, and I took a great deal of snuff. Good night.—Affectionately yours, C. My compliments to Mr. Agar; but for the last time, *car cela s'en va sans dire*."

Here is a peep into the new rooms at Bath, in which the aged man of fashion, after outliving his contemporaries, found himself alone amidst a crowd:—

"Bath, Oct. 9th, 1771.

"Dear Gatty,—When we parted, we agreed to correspond by way of letter, but we did not, as I remember, stipulate which should make the first advance: but as I always sacrifice my Dignity to my Pleasure, I here make the first step, though cozen and counsellor to the King, and your uncle, which is a kind of Deputy Parent. Admire my condescension. To begin, then, with an account of my caducy. I made my journey to this place in two days, which I did not think I could have done; much tried with it, but alive. Since I came I have seen no mortal till last night, when I went to the Ball with which the new Rooms were opened, and when I was there I knew not one creature except Lord and Lady Vere. The new Rooms are really magnificent: finely finished and furnished. The Dancing Room, which the late Lady Thanet used to call the Postures Room, particularly spacious and adorned; a large and fine Glass Room, and a convenient Tea Room, well contrived either to drink or feast with that liquor. So much for this, and more I cannot tell you. As for the people, who are not yet many, they are absolute strangers to me, and I to them. In my review of the fair sex last night I did not see one tolerably handsome, so that I am in no danger of falling in love this season, and indeed my heart and mind are so engrossed by Mr. Agar's fair cousin Mrs. Mathews, that I have no room left for a second choice. I hope that at her return to England he will do me what good offices he can with her. My way is to end my letters abruptly, and without a well-turned period. So God bless you. CHESTERFIELD."

The morality of these notes, no less than the tone of the letter which we purpose to publish next week, is altogether in harmony with the taste and principles of the Earl's published epistles.

#### CUT OR UNCUT.

Down, Bromley, Kent, Jan. 1, 1867.

I was glad to see in your paper of the 15th ult. that you have allowed "A Great Reader" to protest against books being sold uncut. He is obliged to own that many persons like to read and cut the pages at the same time; but, on the other hand, many more like to turn rapidly over the pages of a new book so as to get some notion of its contents and see its illustrations, if thus ornamented. But "A Great Reader" does not notice three valid objections against uncut books. In the first place they sometimes get torn or badly cut, as may be seen with many books in Mudie's Library; and I know a lady who is habitually guilty of cutting books with her thumb. Secondly, and which is much more important, dust accumulates on the rough edges, and gradually works in between the leaves, as the books vibrate on themselves. Thirdly, and most important of all, for those who not merely read but have to study books, is the slowness in finding by the aid of the index any lost passage, especially in works of reference. Who could tolerate a dictionary with rough edges? I have had Loudon's 'Encyclopædia of Plants' and Lindley's 'Vegetable Kingdom' in constant use during many years, and the cloth binding is still so good that it would have been a useless expense



to have had them bound in leather; nor did I foresee that I should have consulted them so often, otherwise the saving of time in finding passages would have amply repaid the cost of binding. The North Americans have set us the example of cutting and often gilding the edges. What can be the reason that the same plan is not followed here? Is it mere Toryism? Every new proposal is sure to be met by many silly objections. Let it be remembered that a deputation of paper-manufacturers waited on Sir R. Peel, when he proposed to establish the penny postage, urging that they would suffer great loss, as all persons would write on note-paper instead of on letter sheets! It is always easy to suggest fanciful difficulties. An eminent publisher remarked to me that booksellers would object to receiving books cut, as customers would come into their shops and read them over the counter; but surely a book worth reading could not be devoured in this hasty manner. The sellers of old books seem never to object to any one studying the books on their stalls as long as he pleases. "A Discursive" remarks in your paper that booksellers would object to books being supplied to them with their edges cut, as they would thus "relinquish an obvious advantage in palpable evidence of newness." But why should this objection be more valid here than in America? Publishers might soon ascertain the wishes of the public if they would supply to the same shop cut and uncut copies, or if they would advertise that copies in either state might be procured, for booksellers would immediately observe which were taken in preference from their counters. I hope that you will support this movement, and earn the gratitude of all those who hate the trouble and loss of time in cutting their books, who lose their paper-cutters, who like to take a hasty glance through a new volume, who dislike to see the edges of the pages deeply stained with dust, and who have the labour of searching for lost passages. You will not only earn the gratitude of many readers, but in not a few cases that of their children, who have to cut through dry and pictureless books for the benefit of their elders.

CHARLES DARWIN.

## COPYRIGHT.

Walham Green, Jan. 1, 1867.

HAVING been spoken of by a Correspondent of the *Athenæum* as one having more than ordinary knowledge of the copyright laws and experience of their working, I may be able to offer a few appropriate remarks on the registration process at Stationers' Hall, the subject of the article published in your number for December 29.

The statute of Anne, the first Copyright Act, is perhaps the only one dealing with the subject free from sinister object. The 7 & 8 Geo. 3. c. 38, was avowedly passed to extend the copyrights of Hogarth, and is popularly known as the Hogarth Act. The personal object of the 5 & 6 Vict. c. 45, under which the forty-two years is obtained, was to benefit the families of Sir Walter Scott, Southey, and a few of the elder literary men of that epoch, who had outlived the twenty-eight years' copyright term of the previous enactments. In the framing of the latter act the executive of the Stationers' Company appear to have taken special care for their interests and those of their registrar; so much so that I think it likely on any future copyright legislation it will be found that the registrar—the company's treasurer—has a statutory estate in the fees, for which he may be entitled to compensation if abrogated.

The statute of Anne allowed only sixpence for registering a copyright, sixpence for a certified copy of the entry, and permitted searches gratis. By the 54 Geo. 3. the charge for registering was increased to 2s.; the certified copy was advanced to 2s., and the like fee was imposed for searching the registers. By the 5 & 6 Vict. c. 45, the registry and certified copy were equally advanced to 5s., and the search-fee of 1s. was made payable for every article searched for.

On the subject of copyright and the law proceedings that have arisen on it, I could say a great deal, and shall be willing to do so to any member of the legislature who, like Mr. Black, may take it up with a view to amendment; but,

confining my remarks at present to the subject of registration, I conclude by stating that one of the suggestions I made on Mr. Black's bill was, that the registration fee should be reduced to 1s.,—that the party registering should be entitled to a copy of his registry, by way of receipt; and on the other hand, that registry within a certain time after publication should be essential to the maintenance of copyright, as it was under 54 Geo. 3.

I also submit that, wherever the Registry Books may be kept, a duplicate of them should be deposited at the British Museum, or some other public depository, to guard against the irreparable mischief that would result from their destruction.

G. H. DAVIDSON.

1, Powis Place, Jan. 2, 1867.

Mr. Serjeant Burke, in his letter in the *Athenæum* last week, inclines to giving to the Office for Registry of Designs that also of literary works. It has frequently occurred to me that the Librarian of the British Museum should have such an office as this (the registering of literary works) under his control, and I think that it would be invaluable to the Catalogue and the Library. The names of authors of anonymous or pseudonymous works in many cases might be registered, but not divulged for such time as the author chose.

RALPH THOMAS.

## THE NORREYS.

Mallow, Jan. 1, 1867.

IN your number of the 22nd ult. (page 829, centre column), I find this sentence, "The first Norreys of Ockwells was cook to Queen Elizabeth." The writer of the article can be but superficially acquainted with English domestic history. Sir Henry Norreys was ennobled by Queen Elizabeth, not because he was her cook, but because his father, Sir Henry Norreys, had been beheaded by Henry the Eighth, "on account of his fidelity to her mother, Anne Boleyn."

There is, in the Calendar of Patent Rolls, the record of a grant of Ockholt, or Ockwells, to Richard de Norreys, "Coco Regine," by Henry the Third, in 1257. Ockwells certainly belonged to Sir John Norreys, "of Bray," in the reign of Edward the Third; but as all the earlier heralds, and the best writers on such subjects, agree that he was the second son of Sir William Norreys, of Speke, in Lancashire, it could not have come to him by descent from Richard de Norreys, as he certainly was not one of the ancestors of Sir William, nor was Ockwells ever in the possession of the Speke family.

That the heralds of the days of Elizabeth believed that Sir Henry Norreys of Ockwells was descended from the Norreys of Speke, is evidenced by the fact that they assigned to him, on his being created Lord Norreys, the Speke arms in addition to his own,—those of Ravenscroft, which the Ockwells branch had borne since the reign of Edward the Third, when John Norreys married the heiress of that family.

If the heralds be right, the descent from the cook is an heraldic myth; but I distrust the heralds, and have reason to believe that the most noted and most noble branch of the Norreys family—that of Ockwells, Yattenden, and of Ricote, did really descend from Richard de Norreys, cook to the Queen of Henry the Third, and that the separation of this branch from that of Speke—if they were ever connected—must have taken place prior to 1257; but this belief involves another, viz., that heralds in ancient days "cooked" their visitations and family pedigrees as thoroughly as the directors of our days do their accounts, and that, unless where fortified by charters, wills, deeds, or other instruments, or by historical facts, they are not to be relied on.

D. J. N.

## LITERARY BORROWING.

Ivy Cottage, Ballard's Lane, Finchley, Jan. 1, 1867.

MAY I utter a complaint touching a Mr. Grenville Fletcher, late editor of the *Kentish Champion*, *Court Journal*, *Mirror of the World*, *Hants Standard*, &c. Looking, as I always do, in old book-shops, I came across a volume, the other day, professing to be a third series of 'Parliamentary

Portraits' by this gentleman. A very small piece of silver secured for me possession of the prize. On taking it home and examining it, I find page after page reprinted from my 'Modern Statesmen,' without a single word of acknowledgment. Mr. Fletcher gives a sketch of Viscount Palmerston, almost entirely mine. He devotes eight pages to Sir James Graham; and more than six of them are mine. I wrote an article on Mr. Brand; Mr. Fletcher reprints it, slightly altering it. Thus he commences: "It was during the lull of an evening debate I once beheld Lord John Russell carrying on a friendly and good-natured conversation, on the Government benches of the House of Commons. To see his Lordship smile is a very unusual circumstance, for he is mostly so excessively cold in his manner—added to which, there is a rigid demeanour about him—as one would only expect to be evinced by a great man, knowing that he is part and parcel of the British Constitution." I had written: "It was once my good fortune to behold Lord John Russell smile, and carry on a friendly conversation, on the Government benches of the British House of Commons. Generally, his Lordship is cold and dignified in his demeanour, as becomes a man who is part and parcel of that wonderful machine, the British Constitution." In like manner, Mr. Fletcher has helped himself to my sketches of Mr. Disraeli and Mr. Lindsay. This gifted work is dedicated to Lord Llanover, and bears on the title-page the respectable name of Mr. James Ridgway, Piccadilly. In his Introduction the author expresses his gratitude "to the members of his own craft (the public press) for the truthful, generous, and impartial mode in which his portraits have been critically noticed." Surely, Mr. Fletcher might have expressed his gratitude to, amongst others, yours, &c.

J. EWING RITCHIE.

## OLD BALLADS.

Davington, Jan. 1, 1867.

THE letters in the *Athenæum* respecting the ballad of 'The Jew's Daughter' have recalled to my memory one which lingered among the lace-makers of Northamptonshire till some five-and-twenty years ago, and which may, perhaps, be heard even now. Something like that time has elapsed since I last heard it sung to the merry jingle of the "spangled bobbins," which the lace-makers knew how to move so quickly. My apology for asking you to print the fragment given below must be its similarity to the one which Percy received from Scotland, and the hope that some of your readers, living in the Midland Counties, may be able to complete it. But, while it is so like 'The Jew's Daughter' of Bishop Percy, it seems to vary sufficiently from it to entitle it to be mentioned with that of the Bishop.

It rains, it rains in merry Scotland,  
Both little and great and small,  
And all the school-fellows in merry Scotland  
Must needs go play at ball.

They toss'd the ball so high, so high,  
And yet it came down so low;  
They toss'd it over the old Jew's gate,  
And broke the old Jew's window.

The old Jew's daughter she came out—  
Was clothed all in green—  
"Come hither, come hither, you young Sir Hugh,  
And fetch your ball again."

"I will not come, I dare not come,  
Unless my school-fellows come all,  
For I shall be flogg'd when I get home  
For losing of my ball."

She 'ticed him with an apple so red,  
And likewise with a fig;  
She laid him over the dresser-board,  
And sticked him like a pig.

The first came out the thickest of blood,  
The next came out so thin,  
And then came out the child's heart-blood,  
Where all his life lay in.

I do not think the ballad under consideration has ever appeared in any collection. It seems to merit a place in our ballad literature; and, if any of your readers can add any stanzas to those I have given, I, for one, shall be grateful. Is it a ballad on Hugh of Lincoln? and should we for "Scotland" read *Lincoln*?

J. MEADOWS COWPER.

## OUR WEEKLY GOSSIP.

FURTHER progress in the observation of sun-spots, carried on by Mr. Warren De La Rue in co-operation with the Observatory at Kew, leads to a belief that—in the words of the observers—a connexion has been discovered between the behaviour of sun-spots and the longitudes of Venus and Jupiter. What this signifies may perhaps be better understood by comparing the phenomenon with that of the moon and tides; for whenever the planets cross the solar equator, that region of the sun becomes more active, and the spots increase in number; and on the contrary, when the planets are farthest away from the equatorial region, then the spots multiply towards the solar poles. In this we have clearly a case of action and reaction, or, as stated by Mr. De La Rue, "solar activity, as shown in the phenomena of sun-spots, would not exist but for planetary motion, any more than certain physical phenomena of the planets would be produced without solar influence." A paper in continuation of a former series is shortly to be published, with particulars of the observations from which these conclusions have been derived.

We understand that Mr. Thomas Purnell has resigned the office of Assistant Secretary to the Royal Archaeological Institute. He is succeeded by Mr. A. R. Lodge.

The election for Associates of the Royal Academy takes place on the 31st of this month; there are two vacancies only.

Mr. Serjeant Burke has been elected for 1866-1867 "Directeur," or chief honorary officer, of the Society of Antiquaries of Normandy. This is the first time the compliment has been paid to an Englishman. M. Guizot was twice "Directeur" of the Society.

The National Gallery has just displayed the some-time-acquired picture by Albanello Melone, of Cremona, 'Christ and his Disciples going to Emmaus,' No. 753. This work was acquired by Sir C. Eastlake, in November, 1864, for \$201, the former owner being the Conte Carlo Castelbarco, of Milan. It shows three figures, about five feet in height, and is therefore a work of some pretence as to size, and, owing to its lightness of colouring, not unpleasant to the eye, although its execution is rather hard and the conception of the subject startlingly free of impressiveness; in the latter respect it is difficult to conceive anything more prosaic and conventional in the usage of the sixteenth century than the design of this picture. It is a very interesting example of the school to which it belongs, and seems to have been a good deal restored, probably not long since.

The members of the Scholastic Registration Association will hold their First Annual General Meeting on Tuesday, the 8th of January, at 3 P.M., at the Rooms of the Society of Arts.

The obituary of this week includes the name of Lieut.-General G. S. Thwaites as deceased in his 88th year, on the 30th ult. This gentleman will be remembered as former Secretary to the Trustees of the National Gallery, and, as such, well known in Trafalgar Square, until his superannuation in 1854. We believe that he did not owe his post to his artistic achievements, although he filled it in a very courteous manner.

The *Chess Magazine* will in future be published by Adams & Francis, of Fleet Street, instead of Kent & Co., Paternoster Row.

We are informed that a member of the Taylor family of Ongar is still left—Martin Taylor, Esq., the youngest brother of the late Ann Gilbert, formerly Ann Taylor.

We are requested to state that Mrs. Eiloart's 'Ernie Elton at School'—a sequel to 'Ernie Elton, the Lazy Boy,' by the same pleasant writer—has not appeared in any periodical, but is now published for the first time. So far as children are concerned, Mrs. Eiloart needs no further recommendation in our columns.

The Rev. H. L. Mansel has been elected the successor of Canon Shirley, in the Regius chair of Ecclesiastical History at Oxford.

Mr. Stanford, Charing Cross, has published 'A

new Map of Metropolitan Railways and Miscellaneous Improvements sanctioned in 1866,' a post-sessional edition, and therefore most interesting as showing what was actually done in these matters. It will be needful to bear these in mind in considering the prospects of the next session. Compared with the account of what was proposed in the preceding session, this is not terrifying; the total length of lines agreed to is not more than 105 miles. Of this 56 miles pertain to one scheme to connect London with Brighton—the London, Lewes and Brighton Railway, promoted by those ancient rivals the South-Eastern and London, Chatham and Dover Railways; also, the North Metropolitan Railway, which may be called an exterior parallel to the outer-circle system of the year before last, takes more than 26 miles of way for the purpose of connecting Southall, Apperton, Hampstead, Upper Holloway, Lower Clapton, and the extreme east beyond the Victoria Docks with each other and most of the radiating lines. No railway works were sanctioned within the inner-circle system. The denser parts of the metropolis were touched only by the East London (Eastern Extension) of 3 miles and 3 furlongs to connect that line which is now forming, *videlicet* the Thames Tunnel, from the congeries of railways at New Cross to the inner circle at Broad Street, and approach the Great Eastern Railway Company's Extension in the last-named quarter. Exteriorly, Muswell Hill obtained its desires so far as the Alexandra Park branch, 5 miles long, was contrived to unite the so-called earthly Paradise, Alexandra Park, with the Great Eastern Railway Company's new line, before named, between Tottenham High Cross and Stamford Hill. The Edgware, Highgate and London Railway Company was empowered to make a branch from Finchley to Barnet, to be 3 miles 5 furlongs in length. 3 miles and 7 furlongs of railway is to be made to extend the Acton and Brentford line beyond Hounslow. This showed the desire of the public for communication for the metropolis, or business centre, with the suburbs or residential districts, and were but extensions of that movement which has already brought remote places near, and confusion to the ideas of many who looked only to their own districts and judged by old standards. It is certainly confusing to find Finchley nearer the Strand than Camden Town was five years ago, and Chiswick no further off in time than the Hyde Park Corner of three years since, while the Underground Railway remains the sole inter-metropolitan means of travelling more rapidly than before. Thus a temporary anomaly will exist until the completion of the inner circle restores the relative portions of the interior and exterior, and unites nearly the whole. At present many comparatively distant places are nearer to London in time than others, although the latter may be actual parts of the metropolis, united many years ago. Generally speaking, the outer suburbs are brought nearer the centre than those which are intermediate.

Early Scottish Literature has lately received an accession which should be noted. Mr. Henry Bradshaw, of the Cambridge University Library, Fellow of King's, has found in a copy of Lydgate's 'Troy-Book,' fragments of an earlier translation of Guido da Colonna's 'Historia Trojana,' by Barbour, the author of 'The Brus,' who died in 1395. The verses are Romance couplets, in lines of four accents, while Lydgate's are in couplets of verses of five accents. Mr. Bradshaw was led to the discovery by seeing in the MS. a line in larger handwriting than the rest, 'Her endis the monk and begynnis barbour'; and on turning back, near the beginning, found another rubric, 'Her endis barbour and begynnis the monk.' A part of the same poem Mr. Bradshaw has also found in another MS. at Oxford. The other poem that Mr. Bradshaw assigns to Barbour, is an anonymous collection of Lives of Saints, of nearly 40,000 lines, in a handwriting of the latter half of the fifteenth century. From the allusions in the Lives, and their corresponding well with the circumstances of Barbour,—his old age, his praise of the patron saint of Aberdeen (whereof Barbour was archdeacon), his relating stories which happened in his own time, that of King David Bruce,—there can be little doubt

that Mr. Bradshaw is right in assigning these lives to Barbour. This is a specimen of what is in store for other librarians who will condescend not only to look dignified, but to treat their MSS. as friends, and get to know them.

Government has often given pecuniary rewards to public servants in India who have voluntarily acquired a knowledge of the native languages. To obtain such knowledge they have had important aid at the hands of Dr. Duncan Forbes, whose Dictionaries, Grammars, Manuals, Exercises, &c., in Hindustani, Persian, Bengali, and Arabic, form only a portion of labours which have been of the greatest advantage to students of the languages, literature, and history of the East. Dr. Forbes's merits have now been so far recognized that Lord Cranborne has conferred on him a gratuity of two hundred pounds,—a small Christmas-box flung to a poor but great scholar.

The difference of longitude between Heart's Content Station, Newfoundland, and that at Valentia, or, in other words, between the extreme points of the Atlantic Cable, has been ascertained by Mr. Gould, Coast Surveyor to the United States Government, to be 2 h. 51 min. 56.5 sec.

A recent statistical return, published by the United States Government, sets down the entire area of the Republic, including lakes and rivers, at 3,250,000 square miles. The public lands amount to 1,465,468,000 acres, of which 474,160,551 have been surveyed. The population is estimated to amount now to 36,100,000.

An official warning has been published by the Government at Washington, which will, perhaps, surprise those who have been accustomed to think of the United States as a country of inexhaustible forests. Timber is becoming scarce. The Commissioner of the General Land Office states, in his annual Report, that in consequence of the ever-increasing demand, and the recklessness with which the pioneer settlers cut down trees, the time of scarcity becomes more and more imminent, besides which the settlements are rapidly nearing the vast treeless plains of the north-west, which will have to be supplied with wood from the forest districts. Regarding the contingency as very serious, he recommends the adoption of urgent measures to ward it off. The outlying farmers are to be advised to begin a course of planting, in which the state of Ohio has already set an example with marked success. In naked districts the settlers might be compelled to plant trees; the Government surveyors, who explore in advance of the settlers, should be required to sow tree-seeds on all favourable occasions, and at the Indian stations and military posts, planting may be gradually carried on with advantage. These recommendations, if put into practice, appear well suited to avert the threatened dearth of timber.

Travellers and tourists who purpose visiting Italy will be interested to know that at length the railway from Rome to Florence has been completed. The two capitals are now only twelve hours apart, a fact of considerable importance in a political as well as travelling point of view.

The *Almanac de Gotha* for 1867 has come out at last. Its late appearance is sufficiently explained by the political events of 1866, which modified the map of Europe, and especially that of Germany, a great deal, and made necessary the insertion of many alterations in the genealogical as well as the statistical part of the annual. In order to make this possible, a certain settling of things generally, and, before all, the bringing about of the new States-formation of Germany had to be waited for,—which for Germany, as is well known, did not occur before September and October. The modifications in the territorial possessions of Italy and Austria were known early enough to be inserted in their proper places; as to the German States, which in former years paraded in the list of the other European and non-European States, according to alphabetical order, they must be looked for this time, with all their various alterations, at the end of the book. Such dynasties as have lost their possessions by the progress of events have been added as separate branches to their next-of-kin among the still sovereign princely houses: thus, for



instance, the Royal Family of Hanover must be looked for under Great Britain.

At the meeting of the Berlin Society for Art of the Mediaeval and Modern Times, on the 27th of November, Dr. Alfred Woltmann, author of the 'Life of Holbein,' delivered an interesting report on the Picture Gallery of Cassel, which he illustrated by more than fifty photographic renderings, taken by the Berlin Photographic Institution of G. Sauer, who intends to publish the most valuable pictures of the Gallery, in numbers of ten photographs each, with text by L. Pietsch. As under the government of the former sovereign, the Elector of Hesse, no reproduction of the pictures, either by engraving or photography, was permitted, nay, even drawing in the Gallery was strictly prohibited, they are the first publications of these works. Since it has been in Prussian hands, access to this valuable collection is granted to the public without any restriction, and gratis. The Gallery of Cassel is hardly behind any in Germany, at least it may rank worthily by the side of the Dresden, Berlin, Munich and Vienna Galleries. Its founder was Landgraf Wilhelm the Eighth, who reigned from 1751; his successor, Frederic the Second, augmented it considerably. Under the reign of Wilhelm the Ninth (Elector Wilhelm the First) it sustained heavy losses. When the French arrived at Cassel, in 1806, forty-eight pictures were taken away at once; and when Dénon, the General Director of the Imperial Museums, came, he took 299 pictures more. 50 of those were placed in the private collection of the Empress Josephine, at Malmaison, the rest in the Louvre. When, after the second subjection of Napoleon, most of the stolen Art-treasures of all countries returned to their legitimate homes, all the pictures of the Cassel collection were returned also, except the pictures at Malmaison, which the Emperor Alexander liked too well to part with. Thus some of the finest Rembrandts, Paul Potters, Terburgs and others, grace the walls of the Hermitage at St. Petersburg which by right belong to Cassel. But even now the collection is rich in Netherland pictures of the seventeenth century.

INSTITUTE OF PAINTERS IN WATER COLOURS.—EXHIBITION OF STUDIES AND SKETCHES, OPEN from Ten to Six, at their Gallery, 63, Pall Mall (opposite Marlborough House).—Admission, 1s.; Catalogue, 6d. Gaslight at dusk. JAMES FAHEY, Secretary.

WINTER EXHIBITION.—THE FOURTEENTH ANNUAL WINTER EXHIBITION OF PICTURES, the Contributions of British Artists, is NOW OPEN, at the French Gallery, 120, Pall Mall.—Admission, 1s.; Catalogue, 6d. LÉON LEFÈVRE, Secretary.

SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES BY THE MEMBERS is NOW OPEN, at the French Gallery, 120, Pall Mall.—Admission, 1s.; Catalogue, 6d. WILLIAM CALLOW, Secretary.

THE SECOND ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS is NOW OPEN to the Public, at T. McLean's New Gallery, 7, Haymarket, next the Theatre.—Admission, 1s. R. CLOTHIER, Hon. Sec.

MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Leslie, R.A.—D. Roberts, R.A.—E. M. Ward, R.A.—Holman Hunt—J. Phillip, R.A.—P. Faed, R.A.—E. R.A.—Frith, R.A.—Rosa Bonheur—Henriette Browne—Goodall, R.A.—Cooke, R.A.—Creswick, R.A.—Pickersgill, R.A.—Calderson, R.A.—Scott, R.A.A.—Le Jeune, A.R.A.—Andell, A.R.A.—Frost, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—P. Nasmyth—Linnell, sen.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—F. Hardy—John Deane—Frère—Ruisper—L. Lherdale—George Smith—Duverger—Peter Graham, &c.—Admission on presentation of address card.

ROYAL POLYTECHNIC.—CHRISTMAS HOLIDAYS.—The strongest Polytechnic ever presented.—The New Scientific Entertainment, by Professor J. H. Pepper, on the Eidoscope, will include the Decapitated Head Speaking, and a new modification of the Illusion, called the Cherubs, in which 'Ariel,' in a beautiful star, will appear to float in the air.—First exhibition of a most astonishing figure, called the Automatic Leopard, à la Frankenstein.—A narrative of the popular story, entitled 'The Christmas Carol,' by F. Danes, Esq.—The New and Intensely funny Ventriloquist Entertainment, by Mr. G. W. Jester.—Entirely New Musical Entertainment, by George Buckland, Esq., founded on the favourite story of 'Whittington and his Cat.'—Admission to the Whole, 1s. Open from 12 till 5; 7 till 10.

STODARE'S (Madame, Widow of the late Colonel Stodare) THEATRE OF MYSTERY, Egyptian Hall, Piccadilly.—The new Illusion, 'WHERE IS SHE?' will shortly be produced.

STODARE'S (Madame) great success of 'WHO'S HE?' the funniest Ventriloquist in the world, G. W. Jester, and Madame Stodare's Christmas distribution of Presents, Magic, by Mr. Frank Burman (Pupil of Colonel Stodare)—Sphinx, Marvel of Mimes, and Basket-Trick every Evening at Eight, Wednesday and Saturday Mornings at Three.—Admission, 1s. and 2s.; Stalls, 3s.; Schools and Children at half-price. Seats secured at the Box-office from 12 till 6; and at Mitchell's, 33, Old Bond Street. Mr. JAMES WEAVER, Manager.

## SCIENCE

### Theoretical Astronomy Examined and Exposed.

By "Common Sense." (Caudwell.)

OUR readers have seen this book noticed in Prof. De Morgan's Budget of Paradoxes, which has saved us all mention of several works of the kind. But we notice one point, independently of the Budget, just to preserve our right. One of the arguments for the flatness of the earth is so very flat that we are tempted to beat it round. The author, in some argumentative verses, has the following crusher. Tell us, he says—

How 'tis that sailors, bound to sea, with a "globe" would never start,

But, in its place, will always take Mercator's LEVEL Chart. To which we, the author's muse having been duly invoked, reply as follows:—

Why, surely! Mr. Common Sense, you've never got so far As to think Mercator's planisphere shows countries as they are!

It won't do to measure distances; it points out how to steer:

But this distortion's not for you; another is, we fear.

The earth must be a cylinder, if seamen's charts be true: Or else the boundaries, right and left, are one as well as two.

These boundaries scout the notion that we dwell upon a plain;

For straight away, without a turn, will bring you home again.

There are various plane projections, and each one has its use;

We wish a milder word would rhyme—but, really, you're a goose!

This book would amuse the reader who has a little knowledge, and would mystify the reader who has none: both are pleasant states of mind.

*The Elements: an Investigation of the Forces which determine the Position and Movements of the Ocean and Atmosphere.* Vol. I. By W. L. Jordan. (Longmans & Co.)

THE first sentence of the Preface is—"The reader will observe that the theory of counter-attraction, suggested in the following pages, does not supplant the Newtonian theory of centripetal and centrifugal forces, but simply defines the nature of the latter force: maintaining that the former is attraction proceeding from solar gravitation, and the latter attraction proceeding from astral gravitation." This is pretty well; and the author then proceeds to arbitrate between Newton and Laplace as to tides; which is very good indeed. But as Mr. Leighton evidently does not understand either Newton or Laplace, he has a right to a theory of his own, which neither Newton nor Laplace would understand: and this right he "knowing, dares maintain." We introduce him to the curious reader, and leave them together.

*The Theory of Strains on Girders and Similar Structures.* By B. B. Stoney. (Longmans & Co.)

THIS is quite a professional book. The illustrations are good, and the formulae are distinctly given. The whole is sure to receive the attention of those whom it concerns, and this we think it will repay. The girder is an ill-understood monster of architecture; and though the blame is often thrown on the iron, yet we more than suspect that it is often due to the attempt at putting on the iron more than can reasonably be asked of it.

*A First Book of Botany, for the Use of Schools and Private Families.* By William Rossiter. (Allman.)

THIS book is intended as an introduction to the science of Botany, for the use of beginners; and as such it is well adapted for classes, conducted by a teacher who understands the subject. It has one great recommendation—that it is copiously illustrated with woodcuts, which is a great assistance in refreshing the memory in the use of books containing merely technical descriptions. The author is a teacher in the Working Men's College; and we can recommend his book for classes of working men.

*An Elementary Treatise on Heat.* By Balfour Stewart, LL.D. (Oxford, Clarendon Press.)

ALL those who have taught the principles of experimental philosophy, as the science of the laws and nature of heat, light and electricity are called, must have felt the necessity of good manuals in our language to place in the hands of students.

This has been especially the case with the subject of heat; and we really have had no good scientific manual on this subject, unless we except Dr. Tyndall's work 'On Heat as a Mode of Motion.' It is on this account that all persons engaged in the teaching or study of experimental philosophy will be glad to have a manual from the pen of a gentleman competent to treat the subject, and bringing his information in up to the science of the present day. Whilst the book is thoroughly practical and adapted for use in the class-room, Dr. Stewart has not neglected to discuss the interesting relations of heat to other forms of force, and the bearing of the phenomena of heat on the theories of "conservation of energy" and "dissipation of energy" in the universe. This book is one of the Clarendon Press Series; and we are glad to find that the publishers have promised other manuals on scientific subjects, which, from the distinguished names of their authors, promise to be equally interesting and useful with the present volume on Heat.

*Lecture Notes for Chemical Students, embracing Mineral and Organic Chemistry.* By Edward Frankland. (Van Voorst.)

THE author modestly calls this volume 'Lecture Notes,' though he might have consistently called it 'A Skeleton Treatise on the Subject of Chemistry.' It, in fact, consists of an accurate outline of his lectures delivered at the Royal College of Chemistry, and consists principally of chemical formulae. The formal description of the properties of the various elements and compounds are, for the most part, entirely omitted. In the illustration of the compounds the author has adopted generally the graphic notation of Crum Brown and the glyptic formulae of Hoffmann. He has also introduced a system of symbolic notation of his own. These symbols and formulae will undoubtedly, at first sight, alarm beginners; but when they become acquainted with their real value, the work of Dr. Frankland will not only be found available for working in his own class, but an instructive treatise on many of his own and other chemical writers' theoretical views with regard to the chemical constitution of matter.

*Chemical Handicraft.* By John Joseph Griffin. (Griffin & Sons.)

THE idea of this work is not a bad one. The Messrs. Griffin sell chemical apparatus of all kinds, and they have been in the habit of publishing a catalogue, which is not only useful as indicating what they sell, but also instructive to the chemical student as to what he could get for his use. The present work, then, is an amplification of the catalogue, containing remarks on the nature and uses of each piece of apparatus, and will be found exceedingly useful in the laboratory, especially where the student has not the advantage of direction from those who are adepts in manipulation.

## SOCIETIES.

GEOLOGICAL.—Dec. 19.—W. W. Smyth, Esq., President, in the chair.—Messrs. T. Cooke and J. S. Gardner were elected Fellows.—The following communications were read:—'On a new Specimen of *Telerpeton Elginense*,' by Prof. T. H. Huxley.—'On a Section at Litcham affording Evidence of Land-glaciation during the Earlier Part of the Glacial Period in England,' by Mr. S. V. Wood, jun.—'On the Evidence of a Third Boulder-Clay in Norfolk,' by Mr. F. W. Harmer.

ROYAL SOCIETY OF LITERATURE.—Dec. 19.—Sir Patrick Colquhoun in the chair.—Dr. C. M. Ingleby read a paper 'On a Drama, founded upon the Legend of St. Cecilia, Virgin and Martyr.'

CHEMICAL.—Dec. 20.—D. Campbell, Esq., in the chair.—Dr. E. A. Cook and Mr. J. Forrest were admitted Fellows, and the following were elected: Messrs. J. Broughton, W. Smith and W. Noel Hartley. The names of several candidates were read for the first time.—Mr. W. H. Perkin read a paper 'On the Basicity of Tartaric Acid,' in which the author concludes that this acid has a bibasic character,—an opinion deduced from the study of certain new derivatives obtained by



the action of the chlorides of benzoyl, acetyl, and of other acid radicals, upon tartaric ether.—A paper in continuation of a previous research, 'On the Absorption of Vapours by Charcoal,' by Mr. J. Hunter, M.A., was next read.—Mr. E. T. Chapman then described 'Some New Reactions of Hydriodic Acid,' referring to the property which this acid possesses of effecting the partial conversion of nitric oxide into ammonia.—Mr. H. M'Leod exhibited an ingeniously constructed apparatus intended to serve as "a Continuous Aspirator."

## MEETINGS FOR THE ENSUING WEEK.

- Mon. Asiatic, 3.—'Vedas of the Hindûs, and Vedas of "the German School,"' Prof. Goldstücker.  
 Tues. Royal Institution, 3.—'Chemistry of Gases' (adapted to a Juvenile Auditory), Prof. Frankland.  
 — Engineers, 4.—'Intercommunication in Trains in Motion,' Mr. Pease.  
 — Ethnological, 8.—'Wild Tribes, Central India,' Lieut.-Col. Dalton and Dr. Mouatt; 'Cultivated Plants and Ethnology,' Mr. Crawford.  
 Wed. Geological, 8.—'Age of Lower Brick-earth, Thames Valley,' Mr. Boyd Dawkins; 'Consolidated Blocks,' Drift of Suffolk, Mr. Maw; 'Jurassic Fauna and Flora,' S. Africa, Mr. Tate.  
 Thurs. Microscopical, 8.  
 — Egypto-Egyptian, 7.  
 — Royal, 8.  
 — Zoological, 8.—'Birds of Veragua,' Mr. Salvin; '*Hyalonema mirabile*, Gray,' Dr. Bowerbank; 'Lepidopterous Insects of Egypt,' Mr. Moore.  
 — Antiquaries, 8.

## FINE ARTS

M. GUSTAVE DORÉ.

FIVE works, enriched with drawings from the prolific atelier of this artist, present themselves at once for review. The sketches we have not time to count; they range, in order of production, from *The Wandering Jew*, a tall, thin, slice of a folio which appeared ten years since, *The Legend of Croquemitaine*, the original publication of which dates about 1863, and *Don Quixote*, to the comparatively recently-finished Milton's *Paradise Lost*. For these issues Messrs. Cassell, Petter & Galpin are sponsors; to them the English public is indebted for innumerable reprinted designs by M. Doré, which are, as the cases may be, marvellously fine or ridiculously puerile. Besides, we have *Two Hundred Sketches, Humorous and Grotesque*, by the same artist, published by Messrs. Warne & Co. Of humour there is abundance among these. M. Doré is happier than his countrymen in general when caricaturing the English on the Continent, that favourite subject of Parisian satirists. The series of sketches which illustrate the miseries of 'The History of an Invitation into the Country'—a theme which is even more heartily enjoyed abroad than with us—is the best of its kind; in it the ever-present dog is to the luckless guest like Destiny in a Greek play. The fun is exquisite in 'At the Exhibition of Paintings,' where we see the artists whose pictures have failed to attract attention, who are satisfied with their work, and pupils of the painting school before one of their master's pictures: also the Art-critic and a result of his attention. 'The Waters of Baden' is another amusing series, in a volume which should be welcome as displaying early works of a most popular artist. Every one who has Leech's sketches should possess these.

M. Doré's 'Paradise Lost,' which, with the text, comprises notes and a life of Milton by Dr. R. Vaughan, is magnificent in dimensions, luxurious in "getting-up," and displays the characters and scenes of the great poem with far greater success than we anticipated at the hands of a French artist, even of one so able as M. Doré to deal with the spectacular parts of the subject and to enter into the peculiarly pompous mode of Milton's thinking. To say that the poem has never been so admirably and aptly illustrated, is but to satisfy the ear of a reader with an empty phrase. Milton's great work, as a whole, has never been

illustrated at all until now. No work by M. Doré is free from self-plagiarism. Even 'Don Quixote,' now before us, is not an exception, although 'Croquemitaine' is nearest to being one. On the other hand, we acknowledge the grandeur of the result, when, in dealing with light of that restricted nature which supplies so much to these gloomy and terrible effects, he puts a new thought to work with the old means, as in the 'Inferno,' when, looking into the eighth chasm, in which are Eteocles, Polyneices and their fellows, the two poets gaze from a narrow ledge on the face of a vertical cliff, the ascending wall of which disappears from sight and is marked by the long shadows of those who peer, shadows that are pointed upwards by the nether fires, and seem to shudder in their glare. 'Paradise Lost' displays modifications of this happily varied idea.

It was to be anticipated that M. Doré would succeed in depicting the innumerable hosts and dolorous grandeurs of Hell. The uprising of the Fallen Angels from the lake owes something of its sublimity to a combination of those effects which are above adverted to—of light from below on clouds, and shadows reversed from the usual order. In this composition the figures of the greater spirits are admirable examples of M. Doré's idealism. To this design has been imparted a novelty, most effective in its kind, by the attitudes of the foremost angels of the flight, who, with levelled pinions, seem to move insensibly, and so that the idea of effortless power which characterizes the hovering of eagles is triumphantly conveyed to the spectator. Pandemonium is all in tumult of innumerable flames and wings—a most impressive design, in which a stair-like composition is employed with singular good fortune. On the other hand, the temptation scene, book ix., has, especially in the figure of Eve, no such happy conception; the background here puts one in mind of a huge conservatory, and lacks the size, expansiveness and wealth of Edenic vegetation. Here the drawing of the herbage is less commendable than where the expulsion of the serpent is shown, in which the foliage has received a soft fineness of treatment which is intensely beautiful and rarely displayed by the artist, whose defective figure-drawing is obvious in many representations of Satan, especially where that personage is meditating on the future of the serpent. In many designs the effect of suffused and softened light on trees and herbs is perfectly given; for example, where Adam and Eve are in the bower after the departure of the angel—book viii. Evening in Eden is superbly rendered, and triumphantly shows the artist's power of filling a space with scenic beauty, and fascinating us with exhaustless ideas of repose and wealth of vegetation. In 'Don Quixote' another such idea is beautifully expressed.

His conception of Leviathan derives effect from the same source as those loftier and more imaginative *coups de théâtre*, by which invention of the highest order in scene-painting is often displayed to eyes so ungrateful as rapidly to forget its value, and to memories that are faithful to the artistic claims of the producers. The great beast is drawn with extraordinary felicity, and such perfect mastery of the form that the massy and leech-like folds are rendered to perfection as, one after the other, they sweep over rocks and hollows to the sea, which forms its bed in a cove, where the waves are like slow-falling pulses, and such as the breathings of the creature might originate. Better even than this, but in another order of invention, is the flocking of birds and reptiles, book vii., the vast numbers of the latter

linger by the shore. The sea here is very finely represented and vigorously conceived: observe also another drawing near to this, where wave is rolling after wave. Another finely designed figure of a sailing angel illustrates book vi. The vista of the desolate valley, which appears near this design, is gloriously grand and wonderfully rich in colour; one of M. Doré's happiest efforts in landscape. Some of the finest designs are in this book. As to the work as a whole, one contemplates it with no small regret as showing the artist to have entered upon no new phase of imagination, added nothing to his store of ideas, to have been too often content with repetitions of threadbare modes of execution, i.e. relying for effects upon mere technicalities, in place of fewer but better designs. Freely admitting the value of much that he has done now, and before, this is our verdict on one of the latest of his important undertakings.

We turn with satisfaction to a series of designs that are at once older in their origin and more recently come to our consideration, the splendid series to 'Don Quixote,' which is not only far more extensive, larger and richer, but considerably more various than that which pertains to 'Paradise Lost.' The task of illustrating Milton to suit an English taste and modern notions is enhanced in difficulty by the necessity of treating a text which is more talked about than read; the same may be said of the work of Cervantes, inasmuch as few indeed of the classes of ordinary readers to whom these publications appeal have, since their youth, read even portions of either. 'Don Quixote' may be called an English classic in more senses than that one which has been sardonically applied to famous but rarely studied works. Few readers reach the end of either. These classes will be much enlarged by the success of M. Doré's labours with both texts; we write this in honour of a man to whom so great a debt is due. This nobly illustrated edition, for cheapness and fine quality, has no rival in our knowledge. We believe that since 1858 and 1859, when Balzac and Rabelais supplied the aptest themes to his pencil, none of his labours is comparable with this for pathos, just perception of character, humour, wealth of invention, and technical propriety. It was no inconsiderable achievement to have succeeded in pleasing students with a new representation of Don Quixote, giving the grand elevation of the hero's soul and the sad grotesqueness of his person, at the same time presented the ridiculous positions into which changed times cast the valiant upholder of an ideal.

Of 'Croquemitaine,' as illustrated here, it must suffice to say that it comprises much of the grotesque with a certain chivalric splendour proper to the subject, is not devoid of humour,—see 'Murad and his Pet,'—and throughout is intensely dramatic.

## FINE-ART GOSSIP.

THE Winter Exhibition at the French Gallery, Pall Mall, has recently received several new pictures. The best of these is by Mr. Whistler, whose voyages to and in the Pacific have been so fruitful of interest, and represents dusk in a harbour of the great ocean, probably the port of Valparaiso, although there is not enough of land represented to enable one to identify the locality. The painter's theme was rather the greyish green of twilight sinking on the sea, and ships becalmed, at anchor, or gently moving, than a topographical one of the ordinary sort. He has succeeded to admiration in giving an aspect of sleepy motion to the vessels, and, by what are apparently the simplest but really the subtlest means of execution, conveyed to the spectator the rolling, seemingly breathing, surface

of the sea with a power that is magical. In its way, this is a poem in colour and in tone worthy of attentive study by all who care for originality in landscape Art. Two pictures, by Mr. G. E. Hering, 'The Roman Colosseum from the Palace of the Cæsars' and 'The Bay of Baia,' may be mentioned as novelties in this Gallery.

Artists and students in architecture, no less than archaeologists, who have found the popular collections of the Crystal Palace invaluable for reference, will join in an expression of sympathy for the company which has suffered so considerable a loss by the fire of Sunday last. The injury to the Assyrian, Alhambra, and other Courts at the north end of the building, is a matter of profound concern to those who enjoyed the collections which once existed there, and were, notwithstanding the sophisticated processes presumed needful to suit them to popular service, of very great use to students; it is hoped that a complete restoration may be effected, and the Palace yet retain those claims to the interest of artists which were, at first, so powerfully addressed.

A Correspondent, objecting to the plan of changing pictures at the Academy Exhibition, as practised abroad, and advocated in our recent notice, writes, "If a good picture happens to be badly hung, it is pretty sure to be brought into extra notice by the different reviews." \* \* It must be taken into account that the change of one involves the change of a second, and greatly increases the chance of displeasing one if not both parties concerned." As to the first objection, it may be replied that the process of thus forcing an artist into notice is painful, inexpedient, and may not be successful. As to the second, it is not without weight; that is, however, lightened when we recollect that the chance of selling works of Art is comparatively small after the early days of an exhibition are past. Change of position does not needfully and invariably involve degradation of pictures; it may, even with those that were well placed, by putting them in new lights, give attractions that were not before effectual. Also, such a change promises an aftercoming of purchasers, to say nothing of repeated visits by non-purchasers, assures opportunities for remedying oversights in hanging, and an appeal against injustice. We dare say that hangers themselves would gladly have such an opportunity, if it were but in order to vindicate their own judgments; on this point it must not be forgotten that pictures often look best at a distance.

A bust of Lord Macaulay has been placed in Westminster Abbey.

Messrs. Smith, Elder & Co. have re-issued a large portion of their "Cornhill Gallery" of last year in three separate sections, each comprising the works of Mr. Millais, twenty-nine designs; Mr. Leighton, twenty-five designs; and Mr. F. Walker, twenty-seven designs, as drawn on wood for the *Cornhill Magazine*, to illustrate 'Framley Parsonage,' 'The Small House at Allington,' 'Romola,' 'The Adventures of Philip,' &c. As we have already criticized these compositions in their first collected form, it is only needful now to say that the three volumes are singly more portable than the one, and that by inserting fragments of the texts to which the designs are applicable, the student's interest is increased, and the artist's works are more readily understood.

It is proposed to erect at Dublin by subscription a statue of Mr. Guinness, the restorer of St. Patrick's Cathedral. Mr. Foley has undertaken to carve this work.

A friend in Naples writes:—"I have more than once spoken of Prospero d'Epina, a distinguished young artist, who came to Rome several years since from the Mauritius. The object of his visit was to complete the statue of his father, Prospero d'Epina, which had been voted by the grateful islanders for his eminent services in the cause of freedom. On the 26th of September last this noble statue was inaugurated, Sir Henry Barkley, the Governor, and all the *élite* of the island being present to do honour to the memory of their great fellow-citizen, and to bear testimony to the merit of the son, who, 'as if reversing Nature's law,

has re-created the lineaments of a departed parent.' Prospero d'Epina, just returned to Rome from London, where he has taken a studio, with the intention of passing the summer months of every year.—The vacancy occasioned by the death of our countryman Gibson in the Academy of St. Luke has been filled by the unanimous choice of Amici. Little is known, and much less than ought to be, of this really great sculptor, whose love and appreciation of Art are almost too great for his interest. At twenty-four years of age he executed the much-admired statue of Gregory the Sixteenth, now in St. Peter's. By competent judges, Amici is pronounced to be the most correct sculptor in Europe; but he will not work, or is too fastidious to complete any work; thus, a commission which was given him in 1860 is not yet completed. Add to this, that Amici is, and has the misfortune to be known to be a liberal in politics. H. W."

## MUSIC AND THE DRAMA

### PANTOMIMES AND BURLESQUES.

Pantomime, reaching far back into antiquity, and unlimited in its range of subjects, has been so constant in its appearance that its decline is scarcely regarded as among possible contingencies with ordinary playgoers. Nevertheless, there are occasional signs of disaffection exhibited on the part of managers in relation to this "Christmas annual," as if to indicate that it is somewhat out of favour with them. This year a certain degree of reluctance has been shown by many, who either have substituted pantomime by some other class of entertainment, or delayed their determination to produce one until the latest possible date. The desire for novelty is doubtless at the bottom of this hesitation, and certainly the want of it is remarkably illustrated in the titles and subjects that have found their way this season to the boards. Nevertheless, the mine of fairy lore is not only inexhaustible in itself, but presents on the surface scores of legends which have not yet been touched by the profane hand of the playwright, and which are rich in suggestion and the means of illustration. Our Norse and Caledonian tales offer resources which are available for the service of pantomime, and which, if freely employed, would put an entirely new face on this form of entertainment, and contribute a store of incidents which our nursery-folk would be delighted to see realized. Let us hope that future seasons may witness some of these, and that an entirely new world of persons and events may be suffered to dawn on the infant mind with all the advantages of stage accessories and scenic embellishment. One element perhaps has hitherto been wanting—that of familiarity, without which the argument of a pantomime is not readily intelligible to the intellect in an early stage of growth; but every year brings a more intimate acquaintance with the fables that are thus awaiting theatrical recognition; and ere long every child will have by rote the collections of Dasent and Campbell. The difficulty that now subsists in respect to their reception will thus gradually be lessened, and ultimately removed altogether. When this desirable result is attained, then may childhood hope that the spirit of pantomime will revive in more than pristine vigour, and, renewing its spring, put forth many a bud and blossom of promise, and develop many a "bright consummate flower," that will communicate fresh delight to the *habitués* of that winter-garden in which it loves especially to disport. Let not, therefore, the lovers of pantomime despair because this season they have reason to complain of the paucity of new subjects, or the want of enterprise in those self-appointed caterers for the public amusement, who sometimes rashly undertake a task, the responsibilities of which it is to be feared they do not fully understand, and certainly are not always equally able to support.

However deficient in number and novelty, there is no lack of splendour in the general getting-up and appointments of the pantomimes of the season. DREY LANE still maintains its pre-eminence; and Mr. E. L. Blanchard still furnishes the *libretto* which he so carefully composes, reconciling the

claims of elegance and humour in the terse rhymes that make his fantastic dialogue so telling and so suitable for an audience of such capacity as that of the national theatre. The title of his "Christmas annual," as he delights to call his production, is 'Number Nip; or, Harlequin and the Gnome King of the Giant Mountain.' The Proteus of Northern mythology is represented in the shape of a ploughboy, who is to be lured into matrimony that he may be thenceforth rendered incapable of change. Master Percy Roselle embodies this mysterious being. Mr. Beverley's scenery is more than usually fanciful and gorgeous, particularly that in which the *ballet* occurs, and which is called the "Willow Island of the Drachenfels." In the *ballet* a new *danseuse* appeared, Mdle. Fehrena Stütsy (from Dresden), who is remarkable for grace, and has evidently had much practice, though hitherto a stranger to London. The Transformation scene, called "The Earth's Treasures," is wonderfully magnificent. It consists of a fairy lake, surrounded by coral rocks, which open for fairies who bathe and float in the still water. There is also a rich pavilion, with a canopy of amethyst and sapphire at the back of the scene, while in the front the nixies haunt the surface of the lake. The harlequinade is supported by a double company. Messrs. Harry Boleno and C. Lauri are the *Clowns*, W. A. Barnes and J. Morris the *Pantaloon*, Cormack and S. Saville the *Harlequins*, and Madame Boleno and Mdle. Adèle Marion the *Columbines*. The performance was throughout successful.

Mr. Gilbert a'Beckett has provided the pantomime for COVENT GARDEN, founded on the old story from the Arabian Nights, and entitled 'Ali Baba and the Forty Thieves.' Here, too, the ballet scene has tasked the artist's powers. It discovers "The Wood Nymph's Haunt, by Moonlight, and the entrance to the Cavern of the Forty Thieves." The Transformation, "The Enchanted Home of the Genii, in the Golden Heights of Sunshine," by Mr. Grieve, is superb. Messrs. Frederick and Harry Payne are *Harlequin* and *Clown*, Mr. Paul Herring is *Pantaloon*, and Mdle. Esta Columbine. The Pantomime altogether forms a magnificent spectacle, and was eminently successful.

The pantomime at the SURREY—entitled 'A, Apple Pie; or, Harlequin Jack in the Box and the Little Boy Blue'—is a composite affair, both in regard to its story and treatment. The opening partakes of burlesque, but the accessories are decidedly pantomimic. The scenery, by Mr. Gates, is "beautiful exceedingly."

ASTLEY'S has expended more than the usual amount of scenery on this year's pantomime, which is entitled 'Hush-a-by Baby on the Tree Top; or, Harlequin Fortunio, King Frog of Frog-Island, and the Magic Toys of Lowther Arcadia.' The dialogue is by Mr. Charles Milward, and is inferior to the general run of such pieces; but the pictorial illustration has been lavishly supplied by Mr. Julian Hicks.

The pantomime at SADLER'S WELLS is neat in subject and in structure. It is written by Mr. A. O'Neil, and entitled 'The Golden Cask! the Princess! the Page! and the Pageant! or, Harlequin and Queen Grumble.' It is founded on one of the Countess d'Aulnoy's fairy tales. The plot is concise and intelligible, and illustrated with some pretty scenery. Mr. A. Roby is *Harlequin*, Mr. W. Lacey *Pantaloon*, Miss Emily Emery *Harlequina*, Mr. Boleno *Marsh Clown*, and Miss Laura Morgan *Columbine*.

Other pantomimes at the outlying theatres have been successful; as 'Ding Dong Bell, Pussy's in the Well,' at the MARYLEBOSE;—another, with a similar title, at the CITY OF LONDON, written by Mr. Nelson Lee;—'Harlequin Cock Robin, and the Children in the Wood,' at the VICTORIA;—'The Devil on Two Sticks,' at the GRECIAN;—'Sindbad the Sailor,' at the PAVILION;—'The Princess of the Pearl Island,' at the BRITANNIA;—and 'Harlequin Fun,' at the EFFINGHAM.

Two new burlesques were produced on Boxing-Night. The subject of that at the STRAND was 'Guy Fawkes,' written by Mr. Burnand. It follows closely the historical facts. The dialogue



contains some punning allusions to the Thames Embankment and other proposed improvements, but in general the text is free from verbal witticism, and dependence is placed rather upon the action than the words. The former is made to turn upon the suspicion raised in Mrs. Tresham's mind by the conduct of her husband;—the lady being impersonated by Mr. F. Robson. Here as much humour is extracted from the situation as possible. Tresham gets yet more excited, and seeing his friend Lord Montague (Miss Ada Swanborough) pass his window, throws a flower-pot on his head to attract his attention, and then leaves a scrap of paper on the floor with a warning inscribed, the enigmatical terms of which puzzle the nobleman, and afterwards the king. Here an episode is introduced, for Montague and Guy love the same lady, Alice (Miss Fanny Hughes), and a combat takes place between them. A similar struggle occurs between Guy and King James, who is in bed, until both parties get entangled in the sheets and roll over each other on the floor. The drollery of this situation pleased the audience extremely. The vaults beneath the Houses of Parliament discover Guy seated on a barrel; anon he is joined by other conspirators; then ensue a song and chorus, with a dance, all of which were encoored and vigorously applauded. The burlesque is admirably mounted and capably acted. At the conclusion, it was unanimously cheered.

At the ADELPHI, the new burlesque produced is by Mr. Andrew Halliday, and significantly entitled 'The Mountain Dhu; or, the Knight, the Lady and the Lake.' Mr. J. L. Toole sustains the part of the hero. Not long ago a burlesque, it will be recollected, was produced on this theme at the New Royalty; but the treatment of the present differs altogether from that. The fun is much broader and more extravagant. The subject gives scope for much picturesque scenery.

#### MUSICAL AND DRAMATIC GOSSIP.

The next Oratorio to be given by the *Sacred Harmonic Society* is Handel's 'Israel.'—After a long silence, caused by delicate health, Mr. Sims Reeves sang in the second Christmas performance of 'The Messiah' with the fullest success.

Orchestral Concerts, three a week in number, are announced at Her Majesty's Theatre, to be conducted by Signor Arditi.

The fashion of musical academies is spreading in London and the neighbourhood. We received, not long ago, a prospectus of "The Highbury and Islington Academy of Music," established in 1865, conducted by Mr. G. B. Allen, and including in its list of professors some names in which the public has confidence;—and together with this, a programme of a concert lately given there by the pupils, who should be competent, if one is to judge from the high quality of the music selected. The second part opened with the first part of Mr. Benedict's 'St. Cecilia,' which, we are assured by a Correspondent, was fairly performed.

The following communication speaks for itself: "Some years since I sent you a short notice of what we in Aberdeen were doing in regard to music, and you gave it publicity in the *Athenæum*. Our proceedings have borne fruit, for nowhere in Scotland will you hear church music more generally and more heartily joined in by the congregations, nor a better style of tunes, free from repetitions and vulgarity, adopted. The inclosed notice, I am sure, will interest you, especially in connexion with the letters which appeared on the tunes some months ago, stating what the country parish clergymen (the writers) were doing to provide intellectual entertainment for their parishioners. Mr. Christie is the clergyman of a rather secluded, purely agricultural parish, some forty miles from Aberdeen. Recollect there are no organs nor organists in our parish churches, by which choristers can be trained. With the help of a good harmonium (not used on Sundays), Mr. Christie has trained a parish choir to sing good classical music, and every year he gives a few such entertainments as what the inclosed programme indicates." The programme, printed, we are apprised, by the zealous pastor at his own printing-press,—contains sacred music by

Handel, Mozart, Mendelssohn, and secular music by Arne, Horne, Stevens, King, Spofforth. It should be added that this was a concert of "invitation."—Ed. "Surely," concludes our Correspondent, "what is done five hundred and fifty miles away from your centre of civilization might be carried out in many places nearer to it, and possessing innumerable advantages over such a remote town as Kildrumny." While we circulate the above, we may repeat the assertion made on the occasion of attention being drawn in the *Times*, some short time since, to village concerts, as though it had been a new revelation and a discovery, that the amount of life and effort existing in every corner of England is greater than the metropolitans have any idea of.—The orchestral concerts of the *Edinburgh Philharmonic Society and Philosophical Institution*, conducted by Mr. Hullah, have begun for a new season, the programmes arranged with the conductor's known taste in selection; to the first performance, under the same direction, of the *Dundee Amateur Choral Union*, the same remark may be applied. The first part of the Dundee concert was devoted to Mendelssohn's 'Athalia' music, —no trifle to dispose of.

At one of the late Güzénich Concerts at Cologne, Herr Ferdinand Hiller's oratorio, 'Saul,' of which, on its first production, an account was given in the *Athenæum*, was repeated.

Mdlle. Tietjens is advertised as about to sing at Vienna. 'Antigone,' with Mendelssohn's choruses, will shortly be given there.—The defunct 'Orfeo' has been revived at Karlsruhe, with Madame Viardot in the principal part.

It is said that Herr Albert's 'Astorga,' which is beyond question the most successful opera lately produced in Germany, will possibly be brought forward in a translated form at Paris by that most indefatigable and vigilant of managers, M. Carvalho. Though this opera may contain few of those strokes of genius which mark a period and establish a first-class reputation, as a counterblast against the repulsive bombast of Wagnerian its circulation is a sign of returning common-sense in Germany.

Two young Italian singers, the sisters Pellini, have arrived in Paris, whose execution of duets is praised in the *Gazette Musicale*. The same journal announces some new pianoforte compositions by M. Poll de Silva, the conductor of the Italian Opera, as remarkable, and states that Mdlle. Morio, a dramatic soprano, is to sing at one of our opera-houses this spring.—The Christmas Oratorio of Lesueur was executed on Christmas Day at the Church of Saint Roch.

Dr. Nohl has published a collection of letters from Gluck, Bach, Weber, and Mendelssohn, some of which have already appeared in print.

The coming series of Mr. Dickens's Readings is to commence in London, on the 15th, with 'Barbox Brothers,' and 'The Boy at Mugby.'

Herr Christian Kellermann, a Danish violinist of some repute, died at the close of the year.

#### MISCELLANEA

*Fire at the Crystal Palace.*—The Alhambra Court is very much damaged, the walls broken and discoloured, as also is the Byzantine Court; but the Fountain of Lions in the former, and the various casts in the latter, including the Fontevault effigies, are unburnt. Beyond the line of these two courts everything is gone—the avenue of sphinxes, the Assyrian Court, the Reading Room and the Company's Library, the big tree, the galleries of naval, engineering and architectural models, the Indian and Chinese collections—all are gone. It is probable that some property may be discovered in the debris, but this is very doubtful. The two great statues of Rameses still sit overlooking the ruins, but they are very much shattered. It is feared that a very small proportion of the tropical plants will be preserved; these fears are made almost certainties by the sudden and severe frost which has set in. On the southern side of the screen much damage has been done by the injudicious good will of visitors—statues were lifted and set down again, shivering in the process; but no harm has been sustained

by the courts themselves. The Technological collections have, fortunately, escaped intact; so also has the Orangery, but for the well-meant kindness of some assistants, who actually dragged several of the plants out of the mould, and laid them carefully on the Terrace. A very large part of the Orchestral Library—the "parts" from which the music is played—has perished; the scores are all safe. Among the engineering models was that of the Great Suspension Bridge, half-a-mile in length, over the River Dnieper, at Kieff, in Russia, erected about fifteen years ago, by Mr. Vignoles, F.R.S., for the then Emperor, at a cost of nearly half-a-million sterling. This model was first shown in London at the Exhibition of 1851, and was subsequently placed, on loan, in the Crystal Palace, where it had remained many years. It was considered a remarkable work of mechanical skill, and was constructed at an expense of several thousand pounds. The loss to Mr. Vignoles is irreparable, though a duplicate model remains in the Engineering Gallery at St. Petersburg, placed there by the Emperor Nicholas the First, to whom it had been presented with the Imperial permission.

*Bonfire.*—May not this word be a corruption of 'Bon-feu, vide Mary-le-bone, universally pronounced "Marra-bon," or "bun"? "Feu" would easily be corrupted into "fire," and uniting the two, we get a reasonable interpretation of "Bon-fire," i. e. a good or large fire. R. E. L.

*Saxon Coins.*—On Friday before Christmas, many silver Saxon coins were found on Upper Chancery Farm, at Washington, near Chancery-bury Ring, West Sussex. Something startled the horses when ploughing in a field, at a spot where an old haunted barn had stood, and the plough swerving, the ploughshare lifted up a stump of a tree and broke a gallon crock, whence issued a number of bright silver coins, of the size of shillings and sixpences. They had been in a rotten bag. Mr. Botting, the farmer, took possession of some fifteen hundred of the coins, and wrote to Capt. Mostyn, the steward of the lord of the manor (the Duke of Norfolk), asking what he ought to do with them. Capt. Mostyn is said to have communicated immediately with the officials of the South Kensington Museum. Mr. Cripps, of Washington, it is reported, having received authority from the proper quarter, has been employed in collecting many of these specimens of Saxon money from the persons who had bought them from the boys of the neighbourhood. The boys had picked them out of the earth, and gladly sold them for a penny a piece! Two of these coins I have seen. They are rather larger than a sixpence. Each weighs exactly one scruple apothecary's weight. They are both divisible into four parts, for the convenience of breaking them in times when change was scarce. The inscriptions on them are evidently in Saxon letters; but as they are not very legible, and I have neither a good numismatic book nor a representation of the Saxon characters of the different centuries at hand, I must leave the deciphering of them to the Numismatic Society. On one side of one of them there is a crowned head, drawn as skillfully as a schoolboy chalks a head on a wall. On one side of the other coin there is a figure of a woman seated on a throne, with a globe surmounted by a cross in her left, and something like a tree in her right hand; while on the reverse side are figures of four birds. There is no saying how long this hoard may have been in the ground; or whether the treasure was hidden to preserve it from invading Normans or Danes, or burglarious neighbours; but this is clear, that the hoard was not taken away from the hoarder, but the hoarder from the hoard many centuries ago. As birds figure still on the shields of the county arms of Surrey and Kent, these coins were perhaps the very coins of the Saxon kingdom in which they were hidden. R.

TO CORRESPONDENTS.—D.—R.—J. B. T.—received. If W. H. Farnworth, refers to the Report of the Registrar General of Births, &c., 1866, pp. 18 et seq., he will find the statement of population he inquires about.

\*. The Title-page and Index for our half-yearly volume are given with the present number, on a separate sheet, as a Supplement, gratis.



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